

ARISTOTLE
THE POETICS
"LONGINUS"
ON THE SUBLIME
DEMETRIUS
ON STYLE



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ARISTOTLE
THE POETICS
“LONGINUS”
ON THE SUBLIME

WITH AN ENGLISH TRANSLATION BY

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INTRODUCTION

"THE corruption of a poet," says Dryden, "is the generation of a critic." But the poets of Greece seem to have been free from this decay. In the fifth century at any rate they left criticism to the Sophists, such as Gorgias, Protagoras, and Empedocles; but like those who seek biology in Hebrew poetry, the poets' views were warped by practical aims, the production of good citizens and instruction in the art of persuasion. Thus to them that poetry was good which seemed to have a good effect on conduct, and that prose was good which could work upon an audience the illusion of truth. Since they were sensitive to form and understood that the art of persuasion depended on formal excellence, they studied in some measure the use of words and evolved the earliest theories of grammar and syntax. But their "ethical twist"^a puts them out of court as literary critics.

The Greek Comedians may be excluded on the same ground. Others besides Aristophanes sought to amuse and to instruct their audiences by rough-handling the tragedians and even by formulating theories of dramatic composition. But their aims,

^a The phrase is borrowed from Professor Saintsbury, to whom all students of criticism owe a debt which it is a pleasure to acknowledge.

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too, were practical, to find fun where they could and to tickle the taste of Demos. The judges, both of Tragedy and of Comedy were selected annually by lot, and, although there was a right of legal action against their verdict, who can doubt that such an action, if it were ever brought, would be argued upon good, plain reasons and not upon the technicalities of aesthetic theory? Even Aristotle was catholic enough to maintain that "the many" are better judges of poetry than the expert few, and, since it was the function of the Comedian to reflect the taste of the many, his judgements of literature were those of the man who is content to know what he likes and deride what he doesn't. The plain man, being more intimately concerned with goodness than with beauty, ascribes to poetry a moral and political aim and readily endorses Aristophanes' dictum that

Children and boys have a teacher assigned them,
The bard is a master for manhood and youth.^a

Plato is the first Greek writer who really graduated in literary criticism. He valued Art chiefly, it is true, for its moral effect on conduct in the city state. But he valued it too for its own sake and, if he was frightened of its fascination, that conclusively proves him aware of it. His aesthetic theory, culled from several dialogues, may be roughly summed up thus: All the arts are "imitative," but the objects which they represent are not the deceptive phenomena of sense (*αἰσθητά*) but essential truths apprehended by the mind (*νοητά*) and dimly descried in

^a

*τοῖς μὲν γὰρ παιδαροῖσιν
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταί,
Frogs, 1054-5.*

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phenomena. The process by which the artist apprehends such truths is not the method, slow and sure, of dialectic. It is the ecstasy of inspiration, a mystic memory of something known before birth, a supernatural apprehension born from a mingled love of truth and beauty. His power is a spiritual magnetism. Inspired therewith by God, the poet in turn inspires his interpreter, the "rhapsodist," and through the interpreter the magnetic current passes to the audience, who dangle fascinated at the loose end of the chain. This fascination—a *ψυχαγωγία* or conjuring of the soul—is the object of Art; and the test of its excellence is its power of affecting with its peculiar pleasure the souls of those whose native qualities and education make them sensitive to its magic.

There is little fault to find with this account of Art, except that its statement is more enthusiastic than logical. It clearly disproves the view that Plato was insensitive to Art. It was because his pulses throbbed alarmingly under the stress of poetry and music that he published the paradox in the *Republic* which has been often put forward as his considered judgement upon Art. How is it that the Poet who appears in the *Ion* and the *Phaedrus* as a divine creature is abused in the *Republic* and sternly banished from the ideal state? The paradox comes of Plato's preoccupation with a purely political point of view. The "ethical twist" is at its work again.

Human emotion is always the stumbling-block of the political idealist, and he inevitably scents danger in the influence of these inspired singers, who so powerfully affect the emotions of their audience. The ideal citizen must be logical, resolute, and sternly self-controlled. Poetry waters and nourishes

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emotions which ought to be desiccated.^a Wonderful creatures, these poets, but out they must go. They endanger the ideals of citizenship.

And Plato, as a political reformer, has another complaint against Art. His citizens must be clear thinkers who face facts and reverence truth above all things. "But art does not deal in truth. It is content to represent the data of sense which are themselves a distorted image of reality. It is three removes from truth." This flatly contradicts the aesthetic theory expressed in Plato's other dialogues and seems to be a piece of special pleading designed to disguise the reformer's prejudice. Possessed by a serious and practical aim, he looks at Art as false and unreal, an irrelevant triviality. In the *Laws* he writes: "Our social life is the best Tragedy: it is an imitation of the Best Life. What do we want with an imitation of an imitation?" And even in the *Phaedrus*, where his enthusiasm for literature is not concealed, he complains that books are unsatisfactory, because you cannot cross-examine them. They are no good at dialectic. "They go on saying the same thing over and over again." "It is the speech of the man who knows that is alive: the written word is really but its ghost."

It is this view that Aristotle combats, finding the answer in Plato's own mouth. It is not the "particulars" of sense (τὰ καθ' ἕκαστα) that Art represents, but "universal" truths (τὰ καθόλου), the inner interpretation of the mind. Therefore Art *is* serious, more serious and more philosophical and therefore more useful than History, which he conceives—in the face of Herodotus and Thucydides—as a calendar of

^a Plato, *Rep.* 606 D τρέφει γὰρ ταῦτα ἄρδουσα, δεῖον ἀνχμεῖν.

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unrelated incidents. So poetry is not three removes from truth: it comes nearer the truth than any other human process, since it records "not what did happen but what would happen"^a and thus disentangles from human incidents the principles on which life works. The truth of art is higher than the truth of fact. What the artist "imitates" is God's method of creation. Understanding what happens and how it happens, he can create new happenings, in the texture of which the pattern of life is plainer than in any "particular" experience.

And in dealing with Emotion, Aristotle meets Plato's sensitive hesitation with hard common sense. Of course emotions are dangerous in the body politic. But what good is done by ignoring them or by heaping legislation on the safety-valve? We must face them as facts and use Art as their medicine. The soul, like the body, needs an occasional purge (*κάθαρσις*). Pent-up emotion is apt to explode inconveniently. What the citizens need is an outlet such as dramatic poetry conveniently supplied. We must remember that the Athenian could not go to the theatre every day. That would be emotional dysentery. He took his purge regularly twice a year. Thus the emotions that would otherwise have curdled or atrophied were stirred to a storm and safely drawn off. To afford this pleasurable relief is the object of poetic drama. Poets must be recalled from exile to serve as medical officers.

This is Aristotle's chief contribution to the art of literary criticism, of which he was the first fully-qualified professional practitioner. That the content of the art-form is "universal" is a truth borrowed

^a *Poetics*, ch. ix. § 1.

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from Plato who had absent-mindedly forgotten it. That its aim is a peculiar form of pleasure, the pleasure of having one's emotions stirred not by the facts of life but by their artistic representation, that seems to have been Aristotle's own discovery.

His other merits as a critic are those of an analytical scientist. His treatment of style is the best example. He pins a poem on his board for observation. What makes it different from a piece of prose? Not only the metre. There is a difference in vocabulary as well. "Strange words," the poet uses. Not strange words only, that would be jargon. A judicious mixture of strange and ordinary words. Then he will be both intelligible and "poetic." An uninspiring recipe, but as sound as careful observation and analysis can make it. Peter Bell was no more blind to the beauty of his primrose than is Aristotle to the enchantment of words.

And it is the same with "plot." The plays he knows are set for careful observation, he probes them with his scalpel, distinguishes, compares, and draws conclusions. The resultant rules are admirably sound—a plot must have unity, it must be *one* story, not several; it must not be so long that the audience forgets the beginning before it is ended; the hero must be "heroic" and must cause his fate but not deserve it; the chorus must play its part in the action; psychology must be subordinate to plot. His conclusions are impeccable; but they allow the crudest melodrama to rank with the *Oedipus Tyrannus* and above the *Agamemnon*. That Greek Tragedians were the Prophets of their age he seems wholly unaware.

And why is it that Greek Tragedies all deal with

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the adventures of a small group of heroes? He has observed this in the course of his analysis, and made a careful note of it. The reason must be that these stories alone fulfil the exacting requirements of a tragic plot. A perfect example of the circular argument; and not a hint of the historical reason that tragedy arose as a means of interpreting the saga stories in the light of a later morality. One might as well explain Fra Angelico's choice of subjects without a reference to the Catholic religion.

But science has its use among the Arts, and Aristotle's indifference to literature gives value to his observation. Unmoved by the grandeur of Aeschylus and the sparkle of Aristophanes, he was all the more able to analyse their work objectively, and such principles in the art of literary criticism as are capable of exact definition he deduced and settled once for all. His dissection discovers all the great first principles except the principle of life, and, while we deplore the capital omission, we must admit that he has taught all later critics more than they can ever afford to forget.

The critics who followed along the trail which Aristotle blazed as the most enterprising of human pioneers, were dull dogs who reproduced his vices without any of his merits. The pedants of Alexandria and Pergamos confined themselves either to verbal criticism or to the literal examination of poetic statements, a futility to which the twenty-fifth chapter of the *Poetics* might have supplied an antidote. A Victorian statistician once criticized Tennyson's statement: "Every moment dies a man, and every moment one is born," and urged him to insert the decimal points of strict accuracy. He might

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have thrived at Alexandria. Even Aristarchus, who asserted the principle of "explaining Homér by himself," rejected the line which stated that Odysseus opened and shut the door of the Wooden Horse; *θυρωποῦ γὰρ ἔργον*; Odysseus was no mere porter. Nor could Aphrodite have demeaned her godhead by setting a chair for Helen; and never could Nausicaa have been so indelicate as to propose to Odysseus.

Equally futile was the invention and analysis of technical terms to express the myriad facets of literature—"anthypallage," "epanaphora," "anadiplosis"—a bleak pageant of terminological exactitudes, the heartless anatomy of dead literature by critics who regarded any piece of writing as a chemical compound easily produced by those who would learn from them the appropriate formula. Criticism had deserted the throne of philosophy to cohabit with philology and syntax.

Dionysius of Halicarnassus certainly raised the tone in the last century B.C. He inherits Aristotle's common sense and adds to it an appreciation of beauty in phrase and rhythm, dealing freely, as the earlier critics seldom dealt, with prose as well as poetry. But he was a propagandist and a schoolmaster. His aims were to advocate the merits of the plain "classical" style against wanton Asiatic innovations and to teach his pupils how to avoid faults in composition. The former aim limits his sympathy almost to the point of absurdity and in pursuing the latter aim he failed to notice that all rules for writing are rules for writing badly. He can justly appreciate what he likes and give reasons for his liking, but he lacks the supreme critical quality

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of responding to all excellence in literature and infecting his audience with enthusiasm.

This supreme quality "Longinus" possesses. "Till now," says Gibbon in his *Journal*, "I was acquainted only with two ways of criticizing a beautiful passage, the one to show by an exact anatomy of it the distinct beauties of it and whence they sprung; the other an idle exclamation or a general encomium, which leaves nothing behind it. Longinus has shown me that there is a third. He tells me his own feelings upon reading it, and tells them with such energy that he communicates them." When Gibbon wrote that, he believed the author of the treatise *On the Sublime* to be Longinus of Palmyra, the friend and counsellor of Queen Zenobia, and acknowledged by his contemporaries of the third century A.D. to be one of the greatest of literary critics. Gibbon liked to think that he had "in the Court of a Syrian Queen preserved the spirit of ancient Athens." Later students have found reason to doubt the ascription. The manuscripts of chief authority give the author, some as "Dionysius Longinus," others as "Dionysius or Longinus." Zenobia's counsellor was Cassius Longinus. But perhaps he had the name of Dionysius as well? Or if not that, then "Dionysius or Longinus" may be taken to express a doubt whether the author is Dionysius of Halicarnassus or Cassius Longinus of Palmyra; and no one who has read the former can hesitate for a moment between the horns of that dilemma. Whoever is the author of this admirable treatise, it is not Dionysius of Halicarnassus. But there is certainly reason to doubt that the treatise was written as late as the third century A.D. It has

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no affinity to the age of Aurelian. It sets out to controvert a work written in the reign of Augustus. It mentions no author later than the first century A.D. The description of the Roman world in the last chapter suits the first century better than the third, and suggests an obvious comparison with Tacitus's *Dialogue on Oratory*. Certainly the arguments for Cassius Longinus as the author of this treatise are not more conclusive than those against. All we can safely say of the author is that we do not know who he was or where he lived or when he wrote. His excellence and his influence are matters of far greater importance.

Strangely enough the records of "antiquity" contain no reference to this treatise, and its existence was unknown until Robortello published it at Basle in 1554. It was republished and translated in Italy, Switzerland, and England during the following hundred years but remained a close preserve for scholars until in 1674 Boileau published his translation, which was re-issued more than twenty times in the next hundred years. From that moment "Longinus on the Sublime" won fame commensurate with his merits, and the list of his students and admirers includes such names as those of Fénelon, Dryden, Addison, Pope, Goldsmith, Reynolds, Hurd, Fielding, Sterne, Gibbon, Fox, and Grattan. And whereas Aristotle's *Poetics* won for a time the position of a Bible and was most adulated by those who understood it least, the eulogists of Longinus clearly speak from warmth of personal acquaintance, inspired by his enthusiasm and grateful for the stimulus to their appreciation of literature. As one of his modern admirers says: "What Swift observed of books

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generally, that they give the same tone to our mind as good company gives to our air and manners, is particularly applicable to this treatise. It is essentially noble ; it is inspiring, it is elevating, it is illuminating ; it taught criticism a new language, it breathed into it a new soul." ^a The history of literature is full of adventure, but it records no fate more romantic than this of our unknown author, who came into his own twelve or fifteen hundred years after his death, and enjoys to-day a fame his dreams could never have foretold.

The merit of this brief and mutilated treatise is that for the first time in human history, a critic here faces the consequences of Aristotle's admission that the end of literature is pleasure, the kind of pleasure which it alone can give ; and that this is valuable not as a means towards guiding conduct or cajoling a jury but as an end in itself. The criterion of excellence in literature is the absorption or illusion (*ἔκστασις*) of the audience or reader and that effect comes not from the mechanical application of rules or the rigid avoidance of mistakes but from the expression of a forceful human character. Just as fine glass or well cast iron rings true to the stroke, so grandeur or sublimity in art gives the unmistakable "ring" of a great soul. "Style is the shadow of a personality."

The chief means by which personality can thus be expressed are beautiful words, but to their proper use sincerity is essential, a mind full of meaning. There is nothing more nauseating than their empty and frivolous use. And since there is need also of

^a Churton Collins, *Studies in Poetry and Criticism* (Bell & Sons, 1905).

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technical skill before personality can be adequately expressed in words, "Longinus" employs the terms and categories which the philological anatomists invented. He speaks of tropes and figures. But throughout he insists that these are only means of analysis. The one essential is genuine feeling. Without that no skill in writing is of value and its presence covers a multitude of faults.

Sensitive, acute, enthusiastic, here is a critic who makes it clear at last beyond all doubt that literature is a function of life and that those who, having something to say, have learnt how to say it create a revelation as sweet to the world as the making of it is to them, and work one of the many miracles that make life worth living.

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NOTE ON THE TEXT

THE text here printed is based on Vahlen's third edition (Leipzig, 1885), and the chief deviations from it are noted at the foot of each page.

The prime source of all existing texts of the *Poetics* is the eleventh century Paris manuscript, No. 1741, designated as A^c. To the manuscripts of the Renaissance few, except Dr. Margoliouth, now assign any independent value, but they contain useful suggestions for the correction of obvious errors and defects in A^c. These are here designated "copies." V. stands for Vahlen's third edition, and By. for the late Professor Ingram Bywater, who has earned the gratitude and admiration of all students of the *Poetics* by his services both to the text and to its interpretation.

Then there is the Arabic transcript. Translated in the eleventh century from a Syriac translation made in the eighth century; it appears to make little sense, but sometimes gives dim visions of the readings of a manuscript three centuries older but not necessarily better than A^c, readings which confirm some of the improvements introduced into Renaissance texts.

ΑΡΙΣΤΟΤΕΛΟΥΣ

ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

1447 a 1. Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἢν τινα δύναμιν ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους εἰ μέλλει καλῶς ἔξειν ἢ ποιήσεις, ἔτι δὲ ἐκ πόσων καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρώτων.

2 Ἐποποιία δὴ καὶ ἡ τῆς τραγωδίας ποίησις ἔτι δὲ κωμωδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς ἀνθητικῆς ἢ πλείστη καὶ κιθαριστικῆς, πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν, ἢ γὰρ τῷ γένει¹ ἑτέροις μιμείσθαι ἢ τῷ ἑτέρα ἢ τῷ ἑτέρως καὶ μὴ τὸν αὐτὸν τρόπον.

4 ὡσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ μι-

¹ γένει A^o: ἐν V.

^a The explanation of *μιμησις*, as Aristotle uses the word, demands a treatise; all that a footnote can say is this:—Life “presents” to the artist the phenomena of sense, which the artist “re-presents” in his own medium, giving coherence, designing a pattern. That this is true not only of drama and fiction but also of instrumental music (“most flute-playing and harp-playing”) was more obvious to a Greek than to us, since Greek instrumental music was more definitely imitative. The technical display of the virtuoso

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1. LET us here deal with Poetry, its essence and its several species, with the characteristic function of each species and the way in which plots must be constructed if the poem is to be a success; and also with the number and character of the constituent parts of a poem, and similarly with all other matters proper to this same inquiry; and let us, as nature directs, begin first with first principles.

Epic poetry, then, and the poetry of tragic drama, and, moreover, comedy and dithyrambic poetry, and most flute-playing and harp-playing, these, speaking generally, may all be said to be "representations of life."^a But they differ one from another in three ways: either in using means generically different^b or in representing different objects or in representing objects not in the same way but in a different manner. For just as by the use both of colour and form people represent many objects,

Plato describes as "a beastly noise." Since *μιμησις* in this sense and *μιμητής* and the verb *μιμῆσθαι* have a wider scope than any one English word, it is necessary to use more than one word in translation, e.g. *μιμητής* is what we call an "artist"; and for *μιμησις* where "representation" would be clumsy we may use the word "art"; the adjective must be "imitative," since "representative" has other meanings.

^b *i.e.* means that can be divided into separate categories.

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- μοῦνται τινες ἀπεικάζοντες (οἱ μὲν διὰ γέχνης οἱ δὲ
 διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω κὰν
 ταῖς εἰρημέναις τέχναις ἅπασαι μὲν ποιοῦνται τὴν
 μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἄρμονίᾳ, τούτοις δ'
 5 ἢ χωρὶς ἢ μεμιγμένοις· οἷον ἄρμονία μὲν καὶ ῥυθμῷ
 χρώμεναι μόνον ἢ τε αὐλητικὴ καὶ ἢ κιθαριστικὴ
 κὰν εἴ τινες ἕτεραι τυγχάνουσιν οὔσαι <τοιαῦται>
 6 τὴν δύναμιν οἷον ἢ τῶν συρίγγων· αὐτῷ δὲ τῷ ῥυθμῷ
 μιμοῦνται χωρὶς ἄρμονίας αἱ τῶν ὄρχηστῶν, καὶ
 γὰρ οὗτοι διὰ τῶν σχηματιζομένων ῥυθμῶν μιμοῦν-
 ται καὶ ἦθη καὶ πάθη καὶ πράξεις.
 7 Ἡ δὲ [ἐποποιία]¹ μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς
 1447 b μέτροις καὶ τούτοις εἴτε μιγνῦσα μετ' ἀλλήλων εἴθ'
 ἐνὶ τινι γένει χρωμένῃ τῶν μέτρων <ἀνώνυμος>²
 8 τυγχάνει οὔσα³ μέχρι τοῦ νῦν. οὐδὲν γὰρ ἂν ἔχοιμεν
 ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου μι-
 9 μους καὶ τοὺς Σωκρατικούς λόγους οὐδὲ εἴ τις
 διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν
 10 τοιούτων ποιοῖτο τὴν μίμησιν· πλὴν οἱ ἄνθρωποι γε
 συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν ἐλεγειοποιούς τοὺς
 δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν
 ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσαγορεύον-
 11 τες· καὶ γὰρ ἂν ἰατρικὸν ἢ μουσικὸν τι διὰ τῶν

¹ ἐποποιία, deleted by Ueberweg and omitted in the Arabic version, is probably a mistaken gloss. It gives no satisfactory sense.

² ἀνώνυμος inserted by Bernays: confirmed by Arabic version.

³ τυγχάνει οὔσα Suckow for τυγχάνουσα A^c.

⁴ πάθη καὶ πράξεις cover the whole field of life, what men do (πράξεις) and what men experience (πάθη). Since πάθη means also "emotions" that sense may be present here,

making likenesses of them—some having a knowledge of art and some working empirically—and just as others use the human voice; so is it also in the arts which we have mentioned, they all make their representations in rhythm and language and tune, using these means either separately or in combination. For tune and rhythm alone are employed in flute-playing and harp-playing and in any other arts which have a similar function, as, for example, pipe-playing. Rhythm alone without tune is employed by dancers in their representations, for by means of rhythmical gestures they represent both character and experiences and actions.^a

But the art which employs words either in bare prose or in metres, either in one kind of metre or combining several, happens up to the present day to have no name. For we can find no common term to apply to the mimes of Sophron and Xenarchus^b and to the Socratic dialogues: nor again supposing a poet were to make his representation in iambics or elegiacs or any other such metre—except that people attach the word poet (maker) to the name of the metre and speak of elegiac poets and of others as epic poets. Thus they do not call them poets in virtue of their representation but apply the name indiscriminately in virtue of the metre. For if people publish medical or scientific treatises but as a technical term in this treatise *πάθος* is a calamity or tragic incident, something that happens to the hero.

^b Sophron and Xenarchus, said to be father and son, lived in Syracuse, the elder a contemporary of Euripides. They wrote "mimes," *i.e.* simple and usually farcical sketches of familiar incidents, similar to the mimes of Herondas and the fifteenth Idyll of Theocritus, but in prose. There was a tradition that their mimes suggested to Plato the use of dialogue.

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- μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθησιν· οὐδὲν δὲ κοινόν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ
- 12 φυσιολόγον μᾶλλον ἢ ποιητὴν. ὁμοίως δὲ καὶ εἰ τις ἅπαντα τὰ μέτρα μιγνύων ποιοῖτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυρον μικτὴν ῥαψωδίαν ἐξ ἁπάντων τῶν μέτρων, καὶ ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον.
- 13 Εἰσὶ δὲ τινες αἱ πᾶσι χρῶνται τοῖς εἰρημένοις, λέγω δὲ οἶον ῥυθμῶ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἢ τε τῶν διθυραμβικῶν ποιήσεις καὶ ἢ τῶν νόμων καὶ ἢ τε τραγωδία καὶ ἢ κωμωδία, διαφέρουσι δὲ
- 14 ὅτι αἱ μὲν ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.
- 1448^a · 2. Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη σχεδὸν αἰεὶ τούτοις ἀκολουθεῖ μόνους, κακία γὰρ καὶ ἀρετὴ τὰ ἦθη διαφέρουσι πάντες) ἢτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας ἢ καὶ τοιού-
- 2 τους, ὥσπερ οἱ γραφεῖς· Πολύγνωτος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους
- 3 εἵκαζεν. δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη

^a Empedocles (*flourit* 445 B.C.) expressed his philosophical and religious teaching in hexameter verse, to which Aristotle elsewhere attributes genuine value as poetry, but it is here excluded from the ranks of poetry because the object is definitely didactic.

^b Chaeremon was a tragedian and rhapsodist. The *Centaur* was apparently an experiment which might be classed as either drama or epic. Cf. chapter xxiv. § 11.

^c See Additional Note, p. 116.

in metre the custom is to call them poets. But Homer and Empedocles^a have nothing in common except the metre, so that it would be proper to call the one a poet and the other not a poet but a scientist. Similarly if a man makes his representation by combining all the metres, as Chacremon did when he wrote his rhapsody *The Centaur*, a medley of all the metres, he too should be given the name of poet.^b On this point the distinctions thus made may suffice.

There are certain arts which employ all the means which I have mentioned, such as rhythm and tune and metre—dithyrambic and “nomic” poetry,^c for example, and tragedy too and comedy. The difference here is that some use all these at once, others use now one now another. These differences then in the various arts I call the *means* of representation.

2. Since living persons^d are the objects of representation, these must necessarily be either good men or inferior—thus only are characters normally distinguished, since ethical differences depend upon vice and virtue—that is to say either better than ourselves or worse or much what we are. It is the same with painters. Polygnotus depicted men as better than they are and Pauson worse, while Dionysius made likenesses.^e Clearly each of the

^a Literally “men doing or experiencing something.” Cf. p. 22, note b.

^e Polygnotus’s portraits were in the grand style and yet expressive of character (cf. ch. vi. § 15): Aristophanes alludes to a Pauson as a “perfectly wicked caricaturist”: Dionysius of Colophon earned the name of “the man-painter” because he always painted men and presumably made “good likenesses.”

μιμήσεων ἕξει ταύτας τὰς διαφορὰς καὶ ἔσται ἕτερα
 4 τῶ ἕτερα μιμῆσθαι τοῦτον τὸν τρόπον. καὶ γὰρ ἐν
 ὀρχήσει καὶ αὐλήσει καὶ κιθαρῖσει ἔστι γενέσθαι
 5 ταύτας τὰς ἀνομοιότητας· καὶ τῶ¹ περὶ τοὺς λόγους
 δὲ καὶ τὴν ψιλομετρίαν, οἷον Ὀμηρος μὲν βελτίους,
 Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος <ὁ>
 τὰς παρωδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ
 6 τὴν Δηλιάδα χεῖρους· ὁμοίως δὲ καὶ περὶ τοὺς δι-
 θυράμβους καὶ περὶ τοὺς νόμους· ὥσπερ [γαῶ²]
 Κύκλωπας Τιμόθεος καὶ Φιλόξενος, μιμήσαιο ἄν
 7 τις. ἐν αὐτῇ δὲ τῇ διαφορᾷ καὶ ἡ τραγωδία πρὸς
 τὴν κωμωδίαν διέστηκεν· ἡ μὲν γὰρ χεῖρους ἡ δὲ
 βελτίους μιμῆσθαι βούλεται τῶν νῦν.

3. Ἐπι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα
 2 τούτων μιμήσαιο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς
 καὶ τὰ αὐτὰ μιμῆσθαι ἔστιν ἢ ὅτε μὲν ἀπαγγέλλ-
 οντα ὅτε δ'³ ἕτερόν τι γιγνόμενον ὥσπερ Ὀμηρος
 ποιεῖ, ἢ ὡς [τὸν]⁴ αὐτὸν καὶ μὴ μεταβάλλοντα, ἢ
 πάντα⁵ ὡς πράττοντας καὶ ἐνεργοῦντας τοὺς μιμου-
 3 μένους. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησις
 ἔστιν, ὡς εἶπομεν κατ' ἀρχάς, ἐν οἷς τε <καὶ ᾄ>
 καὶ ὡς.

¹ τῶ By.: τὸ A^o which V. brackets.

² γὰσ] no satisfactory explanation. A line may be lost giving names of two writers and the title of the subject which they treated differently.

³ ἢ . . ὅτε δ'] Zeller's alteration of A^o which omits ὅτε δ' and gives ἢ in its place.

⁴ [τὸν] cut out by By. to give exact sense required.

⁵ πάντα Casaubon for A^o πάντασ.

^a Cleophon wrote "epics" (*i.e.* hexameter poems), describing scenes of daily life in commonplace diction (*cf.* ch. xxii. § 2): Hegemon wrote mock epics in the style of

above mentioned arts will admit of these distinctions, and they will differ in representing objects which differ from each other in the way here described. In painting too, and flute-playing and harp-playing, these diversities may certainly be found, and it is the same in prose and in unaccompanied verse. For instance Homer's people are "better," Cleophon's are "like," while in Hegemon of Thasos, the first writer of parodies, and in Nicochares, the author of the *Poltrooniad*, they are "worse."^a It is the same in dithyrambic and nomic poetry, for instance * * * a writer might draw characters like the Cyclops as drawn by Timotheus and Philoxenus.^b It is just in this respect that tragedy differs from comedy. The latter sets out to represent people as worse than they are to-day, the former as better.

3. A third difference in these arts is the manner in which one may represent each of these objects. For in representing the same objects by the same means it is possible to proceed either partly by narrative and partly by assuming a character other than your own—this is Homer's method—or by remaining yourself without any such change, or else to represent the characters as carrying out the whole action themselves.

These, as we said above, are the three differences which form the several species of the art of representation, the means, the objects, and the manner.

the surviving *Battle of Frogs and Mice*: of Nicochares nothing is known, but his forte was evidently satire.

^b Both famous dithyrambic poets. There is evidence that Philoxenus treated Polyphemus in the vein of satire: Timotheus may have drawn a more dignified picture.

4 Ὡστε τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητικῆς Ὀμήρω
 Σοφοκλῆς, μιμοῦνται γὰρ ἄμφω σπουδαίους, τῇ
 δὲ Ἄριστοφάνει, πράττοντας γὰρ^α μιμοῦνται καὶ
 δρῶντας ἄμφω. ὅθεν καὶ δράματα καλεῖσθαι τινες
 5 αὐτὰ φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ ἀντι-
 ποιοῦνται τῆς τε τραγωδίας καὶ τῆς κωμωδίας οἱ
 Δωριεῖς (τῆς μὲν γὰρ κωμωδίας οἱ Μεγαρεῖς οἱ
 τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας
 γενομένης καὶ οἱ ἐκ Συκελίας, ἐκεῖθεν γὰρ ἦν
 Ἐπίχαρμος ὁ ποιητῆς πολλῶν πρότερος ὢν Χι-
 νίδου καὶ Μάγνητος, καὶ τῆς τραγωδίας ἔνιοι τῶν ἐν
 Πελοποννήσῳ), ποιούμενοι τὰ ὀνόματα σημείων.
 6 οὔτοι μὲν γὰρ κώμας τὰς περιοικίδας καλεῖν φασιν,
 Ἀθηναῖοι δὲ δήμους, ὡς κωμωδοὺς οὐκ ἀπὸ τοῦ
 κωμάζειν λεχθέντας ἀλλὰ τῇ κατὰ κώμας πλάνῃ
 ἀτιμαζομένους ἐκ τοῦ ἄστεως· καὶ τὸ ποιεῖν αὐτοὶ
 1448 b μὲν δρᾶν, Ἀθηναίους δὲ πράττειν προσαγορεύειν.
 περὶ μὲν οὖν τῶν διαφορῶν καὶ πόσαι καὶ τινες
 τῆς μιμησεως εἰρήσθω ταῦτα.

4. Ἐοίκασι δὲ γεννηῆσαι μὲν ὅλως τὴν ποιητικὴν
 2 αἰτίαι δύο τινές καὶ αὗται φυσικαί. τό τε γὰρ
 μιμείσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστὶ
 καὶ τούτῳ διαφέρουσι τῶν ἄλλων ζώων ὅτι μιμη-
 τικώτατόν ἐστι καὶ τὰς μαθήσεις ποιεῖται διὰ μι-
 μήσεως τὰς πρώτας, καὶ τὸ χαίρειν τοῖς μιμημάσι
 3 πάντας. σημείον δὲ τούτου τὸ συμβαῖνον ἐπὶ τῶν
 ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὀρώμεν, τούτων τὰς

^a "Drama" being derived from δρᾶν "to do."

^b The inhabitants of Megara Hyblaea.

^c Epicharmus of Cos wrote in Sicily burlesques and "mimes" depicting scenes of daily life. He and Phormis were "originators of comedy" in that they sketched types instead of lampooning individuals (cf. ch. v. § 5): of

It follows that in one respect Sophocles would be the same kind of artist as Homer, for both represent good men, and in another respect he would resemble Aristophanes, for they both represent men in action and doing things. And that according to some is the reason why they are called "dramas," because they present people as doing ^a things. And for this reason the Dorians claim as their own both tragedy and comedy—comedy is claimed both by the Megarians here in Greece, who say that it originated in the days of their democracy, and by the Megarians in Sicily,^b for it was from there the poet Epicharmus ^c came, who was much earlier than Chionides and Magnes; and tragedy some of the Peloponnesians claim. Their evidence is the two names. Their name, they say, for suburb villages is κῶμαι—the Athenians call them "Demes"—and comedians are so called not from κωμάζειν, "to revel," but because they were turned out of the towns and went strolling round the villages (κῶμαι). Their word for action, they add, is δράν, whereas the Athenian word is πράττειν. So much then for the differences, their number, and their nature.

4. Speaking generally, poetry seems to owe its origin to two particular causes, both natural. From childhood men have an instinct for representation, and in this respect man differs from the other animals that he is far more imitative and learns his first lessons by representing things. And then there is the enjoyment people always get from representations. What happens in actual experience proves this, for we enjoy looking at accurate likenesses of

Chionides and Magnes we only know that they were "early" comedians, *i.e.* in the first half of the fifth century B.C.

- εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν θεω-
 ρούντες οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ
 4 νεκρῶν. αἴτιον δὲ καὶ τοῦτο, ὅτι μανθάνει οὐ
 μόνον τοῖς φιλοσόφοις ἠδιστον ἀλλὰ καὶ τοῖς ἄλλοις
 5 ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῦ. διὰ
 γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμ-
 βαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί
 6 ἕκαστον, οἷον ὅτι οὗτος ἐκεῖνος· ἐπεὶ εἰ μὴ τύχη
 προεωρακῶς, οὐχ ἢ¹ μίμημα ποιήσει τὴν ἡδοιγὴν
 ἀλλὰ διὰ τὴν ἀπεργασίαν ἢ τὴν χρόϊαν ἢ διὰ τοιαύτην
 τινὰ ἄλλην αἰτίαν.
- 7 Κατὰ φύσιν δὲ ὄντος ἡμῶν τοῦ μιμῆσθαι καὶ τῆς
 ἀρμονίας καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια
 τῶν ῥυθμῶν ἐστὶ φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ
 αὐτὰ μάλιστα κατὰ μικρὸν προάγοντες ἐγέννησαν
 8 τὴν ποίησιν ἐκ τῶν αὐτοσχεδιασμάτων. διεσπᾶσθη
 δὲ κατὰ τὰ οἰκεία ἦθη ἢ ποίησις· οἱ μὲν γὰρ σεμνό-
 τεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ τὰς τῶν
 τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶ-
 τον ψόγους ποιοῦντες, ὥσπερ ἕτεροι ὕμνους καὶ
 9 ἐγκώμια. τῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς ἔχομεν
 10 εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ
 δὲ Ὀμήρου ἀρξαμένοις ἐστίν, οἷον ἐκείνου ὁ Μαρ-
 γίτης καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἀρμόττον
 ἰαμβεῖον ἦλθε μέτρον, διὸ καὶ ἰαμβεῖον καλεῖται

¹ οὐχ ἢ Hermann for A^c οὐχι.

^a It is not clear whether the "two natural causes" are (1) the instinct for imitation, (2) the natural enjoyment of mimicry by others; or whether these two are combined into one and the second cause is the instinct for tune and rhythm. Obviously this last is an essential cause of poetry.

things which are themselves painful to see, obscene beasts, for instance, and corpses. The reason is this. Learning things gives great pleasure not only to philosophers but also in the same way to all other men, though they share this pleasure only to a small degree. The reason why we enjoy seeing likenesses is that, as we look, we learn and infer what each is, for instance, "that is so and so." If we have never happened to see the original, our pleasure is not due to the representation as such but to the technique or the colour or some other such cause.

We have, then, a natural instinct for representation and for tune and rhythm ^a—for the metres are obviously sections of rhythms ^b—and starting with these instincts men very gradually developed them until they produced poetry out of their improvisations. Poetry then split into two kinds according to the poet's nature. For the more serious poets represented fine doings and the doings of fine men, while those of a less exalted nature represented the actions of inferior men, at first writing satire just as the others at first wrote hymns and eulogies. Before Homer we cannot indeed name any such poem, though there were probably many satirical poets, but starting from Homer, there is, for instance, his *Margites* ^c and other similar poems. For these the iambic metre was fittingly introduced and that is why it is still called iambic, because it

^b e.g. the rhythm of the blacksmith's hammer or of a trotting horse is dactylic, but the hexameter is a "section" or slice of that rhythm; it is cut up into sixes.

^c A famous burlesque which Aristotle attributes to Homer. "Other similar poems" must mean other early burlesques not necessarily attributed to Homer.

νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον μιλλήλους.
 11 καὶ ἐγένοντο τῶν παλαιῶν οἱ μὲν ἠρωικῶν οἱ
 12 δὲ ἰάμβων ποιηταί. ὥσπερ δὲ καὶ γὰρ σπουδαῖα
 μάλιστα ποιητῆς "Ὀμηρος ἦν (μόνος γὰρ οὐχ ὅτι
 εὖ ἀλλὰ καὶ μιμήσεις δραματικὰς ἐποίησεν) οὕτως
 καὶ τὰ τῆς κωμωδίας σχήματα πρῶτος ὑπέδειξεν
 οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας· ὁ γὰρ
 Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς καὶ ἡ Ὀδύσ-
 1449 a σεια πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς τὰς
 κωμωδίας.

13 Παραφανείσης δὲ τῆς τραγωδίας καὶ κωμωδίας
 οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν
 οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμωδοποιοὶ
 ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι
 διὰ τὸ μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι
 ταῦτα ἐκείνων.

Τὸ μὲν οὖν ἐπισκοπεῖν ἄρ' ἔχει ἤδη ἡ τραγωδία
 τοῖς εἰδεσιν ἰκανῶς ἢ οὐ, αὐτό τε καθ' αὐτό κρίναι¹
 14 καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη δ'
 οὖν² ἀπ' ἀρχῆς αὐτοσχεδιαστικῆ—καὶ αὐτὴ καὶ ἡ
 κωμωδία καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν δι-
 θύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικὰ ἄ ἔτι καὶ νῦν
 ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα—κατὰ
 μικρὸν ηὔξηθη προαγόντων ὅσον ἐγίγνετο φανερόν
 15 αὐτῆς· καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγ-

¹ κρίναι Forchhammer for A^c κρίνεται ἢ ναί.

² γενομένη δ' οὖν] A^c has the gen. abs. with οὖν: the copies have the nom.: By. suggests δ' οὖν, which the sense seems to require.

^a Since the iambic came to be the metre of invective, the verb *ιαμβιζειν* acquired the meaning "to lampoon." There is probably implied a derivation from *ιάπτειν*, "to assail."

was the metre in which they lampooned each other.^a Of the ancients some wrote heroic verse and some iambic. And, just as Homer was a supreme poet in the serious style, since he alone made his representations not only good but also dramatic, so, too, he was the first to mark out the main lines of comedy, since he made his drama not out of personal satire but out of the laughable as such. His *Margites* indeed provides an analogy: as are the *Iliad* and *Odyssey* to our tragedies, so is the *Margites* to our comedies.

When tragedy and comedy came to light, poets were drawn by their natural bent towards one or the other. Some became writers of comedies instead of lampoons, the others produced tragedies instead of epics; the reason being that the former is in each case a higher kind of art and has greater value.

To consider whether tragedy is fully developed by now in all its various species or not, and to criticize it both in itself and in relation to the stage, that is another question. At any rate it originated in improvisation—both tragedy itself and comedy. The one came from the prelude^b to the dithyramb and the other from the prelude to the phallic songs which still survive as institutions in many cities. Tragedy then gradually evolved as men developed each element that came to light and after going through many changes, it stopped

^b Before the chorus began (or in pauses between their songs) the leader of the performance would improvise some appropriate tale or state the theme which they were to elaborate. Thus he was called *ὁ ἐξάρχων* or "the starter," and became in time the first "actor."

- 16 *ωδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τὸ τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασεν· τρεῖς δὲ*
- 17 *καὶ σκηνογραφίαν Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὄψις ἀπεσεμνύθη, τὸ τε*
- 18 *μέτρον ἐκ τετραμέτρου ἱαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποιήσιν, λέξεως δὲ γενομένης αὐτῇ ἡ φύσις τὸ οἰκεῖον μέτρον εὔρε, μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖόν*
- 19 *ἔστιν· σημεῖον δὲ τούτου, πλεῖστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἐξ-άμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς*
- 20 *ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη. καὶ τὰ ἄλλ' ὡς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα·*
- 21 *πολὺ γὰρ ἂν ἴσως ἔργον εἶη διεξιέναι καθ' ἕκαστον.*
5. Ἡ δὲ κωμῳδία ἐστὶν ὥσπερ εἶπομεν μίμησις φαυλοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, 2 ἀλλὰ τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖόν ἐστιν ἀμάρτημά τι καὶ αἰσχος ἀνώδυνον καὶ

" A Satyr play was an interlude performed by a troupe of actors dressed as the goat-like followers of Dionysus. Hence *τραγωδία*, "goat-song." Aristotle seems so clear about this that he does not trouble to give a full explanation. But we can see from this passage that the Satyr plays were short, jocose and in the trochaic metre which suited their dances, and that in Aristotle's view tragedy was evolved from these. No example of a primitive Satyr play survives, but we can make inferences from the later, more sophisticated

when it had found its own natural form. Thus it was Aeschylus who first raised the number of the actors from one to two. He also curtailed the chorus and gave the dialogue the leading part. Three actors and scene-painting Sophocles introduced. Then as to magnitude. Being a development of the Satyr play,^a it was quite late before tragedy rose from short plots and comic diction to its full dignity, and that the iambic metre was used instead of the trochaic tetrameter. At first they used the tetrameter because its poetry suited the Satyrs and was better for dancing, but when dialogue was introduced, Nature herself discovered the proper metre. The iambic is indeed the most conversational of the metres, and the proof is that in talking to each other we most often use iambic lines but very rarely hexameters and only when we rise above the ordinary pitch of conversation. Then there is the number of acts. The further embellishments^b and the story of their introduction one by one we may take as told, for it would probably be a long task to go through them in detail.

5. Comedy, as we have said, is a representation of inferior people, not indeed in the full sense of the word bad, but the laughable is a species of the base or ugly.^c It consists in some blunder or ugliness that does not cause pain or disaster, an *Cyclops* of Euripides and the fragments of Sophocles' *Ἰχθυεὶται*, *The Trappers*. We cannot be certain that Aristotle's theory is historically correct; the balance of evidence is against it.

^b Masks, costumes, etc.

^c "Ugly" was to a Greek an equivalent of "bad." The persons in Comedy are "inferior" (see chapter ii.), but have only one of the many qualities which make up Ugliness or Badness, viz. the quality of being ludicrous and therefore in some degree contemptible.

οὐ φθαρτικόν, οἷον εὐθύς τὸ γελοῖον πρόσφρον αἰσ-
χρόν τι καὶ διεστραμμένον ἄνευ ὀδύνης.

- 3 Αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις καὶ δι' ὧν
ἐγένοντο οὐ λελήθασιν, ἢ δὲ κωμωδία διὰ τὸ μὴ
σπουδάξεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμ-
1449 b ωδῶ¹ ὀψέ ποτε ὁ ἀρχων ἔδωκεν, ἀλλ' ἐβελονταὶ
4 ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης οἱ
λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ
πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθη ὑπο-
5 κριτῶν καὶ ὅσα τοιαῦτα, ἠγγόηται. τὸ δὲ μύθους
ποιεῖν [Ἐπίχαρμος καὶ Φόρμις]² τὸ μὲν ἐξ ἀρχῆς ἐκ
6 Σικελίας ἦλθε, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος
ἤρξεν ἀφέμενος τῆς ἰαμβικῆς ἰδέας καθόλου ποιεῖν
λόγους καὶ μύθους.
7 Ἡ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μὲν τοῦ
διὰ μέτρον [μεγάλου]³ μίμησις εἶναι σπουδαίων
ἠκολούθησεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ
8 ἀπαγγελίαν εἶναι, ταύτῃ διαφέρουσιν· ἔτι δὲ τῷ
μήκει ἢ μὲν ὅτι μάλιστα πειρᾶται ὑπὸ μίαν περίοδον
ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἢ δὲ ἐποποιία
9 ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει, καίτοι
τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις τοῦτο ἐποιοῦν

¹ κωμωδῶ By. for A^o κωμωδῶν.

² [Ἐπίχαρμος καὶ Φόρμις] either the names of these early Sicilian comedians have been inserted from the margin or, as By. suggests, such words as ἦσαν γὰρ Ἐ. καὶ Φ. ἐκείθεν have dropped out after ἦλθε.

³ μὲν τοῦ . . . μεγάλου¹ A^o has ἄνευ μέτρον μεγάλου, which only the ingenuity of a Marston can translate. As I cannot follow By. in his interpretation of μεγάλου I have interred it in a bracket.

^a Probably about 465 B.C.

^b In the fifth century dramatists submitted their plays to

obvious example being the comic mask which is ugly and distorted but not painful.

The various stages of tragedy and the originators of each are well known, but comedy remains obscure because it was not at first treated seriously. Indeed it is only quite late in its history ^a that the archon granted a chorus for a comic poet; before that they were volunteers.^b Comedy had already taken certain forms before there is any mention of those who are called its poets. Who introduced masks or prologues, the number of actors, and so on, is not known. Plot making [Epicharmus and Phormis]^c originally came from Sicily, and of the Athenian poets Crates^d was the first to give up the lampooning form and to generalize his dialogue and plots.

Epic poetry agreed with tragedy only in so far as it was a metrical representation of heroic action, but inasmuch as it has a single metre and is narrative in that respect they are different. And then as regards length, tragedy tends to fall within a single revolution of the sun or slightly to exceed that, whereas epic is unlimited in point of time; and that is another difference, although originally the practice was the same in tragedy as in epic poetry.

the archon in charge of the festival at which they wished them to be performed. He selected the number required by the particular festival, and to the poets thus selected "granted a chorus," *i.e.* provided a choregus who paid the expenses of the chorus. The earlier "volunteers" had themselves paid for and produced their plays.

^a Epicharmus and Phormis, being both early Sicilian "comedians" (*cf.* p. 12, note *c*), are appropriate here. Either part of a sentence is lost or an explanatory note has got into the text.

^d Fragments of his comedies survive, dating about the middle of the fifth century *B.C.*

10 καὶ ἐν τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ μὲν κλιτύα, τὰ
11 δὲ ἴδια τῆς τραγῳδίας. διόπερ ὅστις περὶ τραγ-
ωδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ περὶ
ἔπων. ἃ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ τραγ-
ωδία, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιία.

6. Περὶ μὲν οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ
περὶ κωμωδίας ὕστερον ἐροῦμεν· περὶ δὲ τραγωδίας
λέγωμεν ἀπολαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν
2 γινόμενον ὄρον τῆς οὐσίας. ἔστιν οὖν τραγωδία
μίμησις πράξεως σπουδαίας καὶ τελείας μέγεθος
ἐχούσης, ἠδυσμένῳ λόγῳ χωρὶς ἐκάστῳ¹ τῶν εἰδῶν
ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι'
ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθη-
3 μάτων κάθαρσιν. λέγω δὲ ἠδυσμένον μὲν λόγον τὸν
4 ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, τὸ δὲ χωρὶς
τοῖς εἶδεσι τὸ διὰ μέτρων ἓνια μόνον περαίνεσθαι
καὶ πάλιν ἕτερα διὰ μέλους.

5 Ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, πρῶ-
τον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὃ
τῆς ὄψεως κόσμος, εἶτα μελοποιία καὶ λέξις· ἐν
6 τούτοις γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν
μὲν ταύτην² τὴν τῶν μέτρων σύνθεσιν, μελοποιίαν
7 δὲ ὃ τὴν δύναμιν φανεράν ἔχει πᾶσαν. ἐπεὶ δὲ
πράξεως ἐστὶ μίμησις, πράττεται δὲ ὑπὸ τινῶν πρατ-
τόντων, οὓς ἀνάγκη ποιούς τινας εἶναι κατὰ τε τὸ

¹ ἐκάστῳ Tyrwhitt for A^o ἐκαστού.

² ταύτην By. for A^o αὐτήν.

^a i.e. epic poetry.

^b Margoliouth's phrase, "a chapter of life," illuminates the meaning, since *πρᾶξις* includes what the hero does *and* what happens to him. (Cf. ch. ii. line 1 and note.)

The constituent parts are some of them the same and some peculiar to tragedy. Consequently any one who knows about tragedy, good and bad, knows about epics too, since tragedy has all the elements of epic poetry, though the elements of tragedy are not all present in the epic.

6. With the representation of life in hexameter verse^a and with comedy we will deal later. We must now treat of tragedy after first gathering up the definition of its nature which results from what we have said already. Tragedy is, then, a representation of an action^b that is heroic and complete and of a certain magnitude—by means of language enriched with all kinds of ornament, each used separately in the different parts of the play: it represents men in action and does not use narrative, and through pity and fear it effects relief to these and similar emotions.^c By “language enriched” I mean that which has rhythm and tune, *i.e.* song, and by “the kinds separately” I mean that some effects are produced by verse alone and some again by song.

Since the representation is performed by living persons, it follows at once that one essential part of a tragedy is the spectacular effect, and, besides that, song-making and diction. For these are the means of the representation. By “diction” I mean here the metrical arrangement of the words; and “song-making” I use in the full, obvious sense of the word. And since tragedy represents action and is acted by living persons, who must of necessity have certain

^a The sense of “the pity of it” and fear lest such disasters might befall ourselves are not the only emotions which tragedy releases, but Aristotle specifies them as the most characteristic. For *κάθαρσις* see Introduction, pp. xiii and xiv.

1450 ἦθος καὶ τὴν διάνοιαν—διὰ γὰρ τούτων κακίτας πρά-
 ξεις εἶναι φάμεν ἥποιός τις, πέφυκε δ' ¹ αἷτια δύο
 τῶν πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ κατὰ
 ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες
 8 —ἔστιν δὴ ¹ τῆς μὲν πράξεως ὁ μῦθος ἢ μίμησις·
 λέγω γὰρ μῦθον τοῦτον τὴν σύνθεσιν τῶν πραγ-
 μάτων, τὰ δὲ ἦθη, καθ' ὃ ποιούς τις εἶναι φάμεν
 τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγοντες
 ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην.
 9 ἀνάγκη οὖν πάσης τραγωδίας μέρη εἶναι ἕξ, καθ'
 ὃ ποιά τις ἐστὶν ἢ τραγωδία· ταῦτα δ' ἐστὶ μῦθος
 καὶ ἦθη καὶ λέξις καὶ διάνοια καὶ ὄψις καὶ μελοποιία.
 10 οἷς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὡς δὲ μι-
 μοῦνται, ἕν, ἃ δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα
 11 οὐδέν. τούτοις μὲν οὖν οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν
 κέχρηται τοῖς εἶδεσιν· καὶ γὰρ ὄψις ἔχει πᾶν καὶ
 ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν
 ὡσαύτως.

12 Μέγιστον δὲ τούτων ἐστὶν ἢ τῶν πραγμάτων σύ-
 στασις· ἢ γὰρ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων
 ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας <καὶ κακο-
 δαιμονίας, ἢ δὲ εὐδαιμονία> καὶ ἢ κακοδαιμονία ἐν
 πράξει ἐστὶν καὶ τὸ τέλος πράξις τις ἐστίν, οὐ ποιό-
 τῆς· εἰσὶν δὲ κατὰ μὲν τὰ ἦθη ποιοί τινες, κατὰ δὲ
 13 τὰς πράξεις εὐδαιμονες ἢ τούναντίον. οὐκ οὖν ὅπως
 τὰ ἦθη μιμήσονται πράττουσιν, ἀλλὰ τὰ ἦθη συμ-
 παραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγ-
 ματα καὶ ὁ μῦθος τέλος τῆς τραγωδίας, τὸ δὲ τέλος

¹ πέφυκε δ' for A^c πέφυκεν and ἐστιν δὴ for δὲ are both suggested by By. and seem necessary.

^a The “ means ” are diction and music: the “ manner ” is “ spectacle ”: the “ objects ” represented are actions or

qualities³ of character and thought—for it is these which determine the quality of an action; indeed thought and character are the natural causes of any action and it is in virtue of these that all men succeed or fail—it follows then that it is the plot which represents the action. By “plot” I mean here the arrangement of the incidents: “character” is that which determines the quality of the agents, and “thought” appears wherever in the dialogue they put forward an argument or deliver an opinion.

Necessarily then every tragedy has six constituent parts, and on these its quality depends. These are plot, character, diction, thought, spectacle, and song. Two of these are the means of representation: one is the manner: three are the objects represented.^a This list is exhaustive, and practically all the poets employ these elements, for every drama includes alike spectacle and character and plot and diction and song and thought.

The most important of these is the arrangement of the incidents,^b for tragedy is not a representation of men but of a piece of action, of life, of happiness and unhappiness, which come under the head of action, and the end aimed at is the representation not of qualities of character but of some action; and while character makes men what they are, it is their actions and experiences that make them happy or the opposite. They do not therefore act to represent character, but character-study is included for the sake of the action. It follows that the incidents and the plot are the end at which tragedy aims, and in everything the end aimed at is of prime

experiences and the moral or intellectual qualities of the *dramatis personae*.

^b *i.e.* “plot,” as defined above.

- 14 μέγιστον ἀπάντων. ἔτι ἄνευ μὲν πράξεώς οὐκ ἂν
 15 γένοιτο τραγωδία, ἄνευ δὲ ἡθῶν γένοιτ' ἂν. αἱ γὰρ
 τῶν νέων τῶν πλείστων ἀήθεις τραγωδῖαι εἰσὶν καὶ
 ὄλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γρα-
 φέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν
 γὰρ Πολύγνωτος ἀγαθὸς ἡθογράφος, ἡ δὲ Ζεύξιδος
 16 γραφή οὐδὲν ἔχει ἡθος. ἔτι ἐάν τις ἐφεξῆς θῆ
 ῥήσεις ἡθικὰς καὶ λέξει καὶ διανοία εὖ πεποιημένης,
 <οὐ> ποιήσει ὁ ἦν τῆς τραγωδίας ἔργον, ἀλλὰ πολὺ
 μᾶλλον ἢ καταδεεστέροις τούτοις κεχρημένη τραγ-
 ωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγμάτων.
 17 πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ τραγ-
 ωδία τοῦ μύθου μέρη ἐστίν, αἱ τε περιπέτειαί καὶ
 18 ἀναγνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες
 ποιεῖν πρότερον δύνανται τῇ λέξει καὶ τοῖς ἡθεσιν
 ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ
 πρῶτοι ποιηταὶ σχεδὸν ἅπαντες.
- 19 Ἀρχὴ μὲν οὖν καὶ οἷον ψυχῇ ὁ μῦθος τῆς τραγ-
 20 ωδίας, δεύτερον δὲ τὰ ἡθη. παραπλήσιον γὰρ
 1450 b ἔστιν καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις ἐναλείψειε
 τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως
 21 εὐφράνειεν καὶ λευκογραφήσας εἰκόνα. ἔστιν τε
 μίμησις πράξεως καὶ διὰ ταύτην μάλιστα τῶν
 πραττόντων.
- 22 Τρίτον δὲ ἡ διάνοια. τοῦτο δὲ ἔστιν τὸ λέγειν
 δύνασθαι τὰ ἐνόητα καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ
 τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον

^a See p. 9, note e. Zeuxis's portraits were "ideal" (cf. chapter xxv. § 28).

^b See chapter xi.

importance. Moreover, you could not have a tragedy without action, but you can have one without character-study. Indeed the tragedies of most modern poets are without this, and, speaking generally, there are many such writers, whose case is like that of Zeuxis compared with Polygnotus.^a The latter was good at depicting character, but there is nothing of this in Zeuxis's painting. A further argument is that if a man writes a series of speeches full of character and excellent in point of diction and thought, he will not achieve the proper function of tragedy nearly so well as a tragedy which, while inferior in these qualities, has a plot or arrangement of incidents. And furthermore, two of the most important elements in the emotional effect of tragedy, "reversals" and "discoveries,"^b are parts of the plot. And here is further proof: those who try to write tragedy are much sooner successful in language and character-study than in arranging the incidents. It is the same with almost all the earliest poets.

The plot then is the first principle and as it were the soul of tragedy: character comes second. It is much the same also in painting; if a man smeared a canvas with the loveliest colours at random, it would not give as much pleasure as an outline in black and white.^c And it is mainly because a play is a representation of action that it also for that reason represents people.

Third comes "thought." This means the ability to say what is possible and appropriate. It comes in the dialogue and is the function of the statesman's

^a Selection and design are necessary for any work of "representation."

- 23 ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίοικεν λέγοντας, οἱ δὲ νῦν ρητορικῶς.
- 24 Ἔστω δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν προαίρεσιν, ὅποιά τις ἐν οἷς οὐκ ἔστι δηλον ἢ προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν οἷς μηδ' ὄλως ἔστω ὅ τι προαιρεῖται ἢ φεύγει ὁ λέγων.
- 25 Διάνοια δέ, ἐν οἷς ἀποδεικνύουσι τι ὡς ἔστιν ἢ ὡς οὐκ ἔστιν ἢ καθόλου τι ἀποφαίνονται.
- 26 Τέταρτον δὲ τῶν ἐν λόγῳ¹ ἢ λέξις· λέγω δέ, ὡσπερ πρότερον εἴρηται, λέξις εἶναι τὴν διὰ τῆς ὀνομασίας ἐρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν.
- 27 Τῶν δὲ λοιπῶν [πέντε] ἢ μελοποιία μέγιστον
- 28 τῶν ἡδυσμάτων, ἢ δὲ ὄψις ψυχαγωγικὸν μὲν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκείον τῆς ποιητικῆς· ἢ γὰρ τῆς τραγωδίας δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὄψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

7. Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγ-

¹ τῶν ἐν λόγῳ By. for A^o τῶν μὲν λόγων.

^a Cf. chapter xix.

^b Or "in the style of ordinary people," without obvious rhetorical artifice.

^c προαίρεσις is a technical term in Aristotle's ethics, corresponding to our use of the term "Will," the deliberate adoption of any course of conduct or line of action. It is a man's will or choice in this sense that determines the goodness or badness of his character. If character is to be revealed in drama, a man must be shown in the exercise of his will, choosing between one line of conduct and another,

or the rhetorician's art.^a The old writers made their characters talk like statesmen,^b the moderns like rhetoricians.

Character is that which reveals choice,^c shows what sort of thing a man chooses or avoids in circumstances where the choice is not obvious, so those speeches convey no character in which there is nothing whatever which the speaker chooses or avoids.

"Thought" you find in speeches which contain an argument that something is or is not, or a general expression of opinion.

The fourth of the literary elements is the language. By this I mean, as we said above, the expression of meaning in words,^d and this is essentially the same in verse and in prose.

Of the other elements which "enrich"^e tragedy the most important is song-making. Spectacle, while highly effective, is yet quite foreign to the art and has nothing to do with poetry. Indeed the effect of tragedy does not depend on its performance by actors, and, moreover, for achieving the spectacular effects the art of the costumier is more authoritative than that of the poet.

7. After these definitions we must next discuss the proper arrangement of the incidents, since this is the first and most important thing in tragedy. and he must be placed in circumstances in which the choice is not obvious, *i.e.* circumstances in which everybody's choice would not be the same. The choice of death rather than dishonourable wealth reveals character; the choice of a nectarine rather than a turnip does not.

^a This seems to be a mistaken reference to § 6 above where "diction" is defined as "the metrical arrangement of the words." In poetry they come to the same thing.

^c See chap. vi. § 2.

- 2 φιδίας ἐστίν. κείται δ' ἡμῖν τὴν τραγωδίαν τελείας
καὶ ὅλης πράξεως εἶναι μίμησιν ἐχούσης τι μέγεθος·
- 3 ἔστιν γὰρ ὅλον καὶ μηδὲν ἔχον μέγεθος. ὅλον δὲ
ἐστὶν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τελευτήν.
- 4 ἀρχὴ δὲ ἐστὶν ὃ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ' ἄλλο
ἐστίν, μετ' ἐκείνο δ' ἕτερον πέφυκεν εἶναι ἢ γίνε-
- 5 σθαι· τελευτὴ δὲ τοῦναντίον ὃ αὐτὸ μετ' ἄλλο πέφυκεν
εἶναι ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολὺ, μετὰ δὲ τοῦτο
- 6 ἄλλο οὐδέν· μέσον δὲ ὃ καὶ αὐτὸ μετ' ἄλλο καὶ μετ'
7 ἐκείνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας εὐ μύθους
μῆθ' ὀπόθεν ἔτυχεν ἄρχεσθαι μῆθ' ὅπου ἔτυχε
τελευτᾶν, ἀλλὰ κεχρησθαι ταῖς εἰρημέναις ἰδέαις.
- 8 Ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν πρᾶγμα
ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν·
- 9 τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, διὸ οὔτε
πάμμικρον ἂν τι γένοιτο καλὸν ζῶον (συγχεῖται
1451^a μὲνη) οὔτε παμμέγεθες (οὐ γὰρ ἅμα ἡ θεωρία
γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι τὸ ἐν καὶ τὸ
ὅλον ἐκ τῆς θεωρίας) οἷον εἰ μυρίων σταδίων εἶη
- 10 ζῶον· ὥστε δεῖ καθάπερ ἐπὶ τῶν συστημάτων¹ καὶ
ἐπὶ τῶν ζώων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύν-
οπτον εἶναι, οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν
μῆκος, τοῦτο δὲ εὐμνημόνευτον εἶναι.
- 11 Τοῦ μήκους ὅρος <ὃ> μὲν πρὸς τοὺς ἀγῶνας καὶ
τὴν αἰσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν

¹ συστημάτων By. for A^o σωμαίων.

^a With a very small object the duration of our vision is, as it were, so rapid that the parts are invisible; we, therefore, cannot appreciate their proportion and arrangement, in which beauty consists.

We have said it down that tragedy is a representation of an action that is whole and complete and of a certain magnitude, since a thing may be a whole and yet have no magnitude. A whole is what has a beginning and middle and end. A beginning is that which is not a necessary consequent of anything else but after which something else exists or happens as a natural result. An end on the contrary is that which is inevitably or, as a rule, the natural result of something else but from which nothing else follows; a middle follows something else and something follows from it. Well constructed plots must not therefore begin and end at random, but must embody the formulæ we have stated.

Moreover, in everything that is beautiful, whether it be a living creature or any organism composed of parts, these parts must not only be orderly arranged but must also have a certain magnitude of their own; for beauty consists in magnitude and ordered arrangement. From which it follows that neither would a very small creature be beautiful—for our view of it is almost instantaneous and therefore confused^a—nor a very large one, since being unable to view it all at once, we lose the effect of a single whole; for instance, suppose a creature a thousand miles long. As then creatures and other organic structures must have a certain magnitude and yet be easily taken in by the eye, so too with plots: they must have length but must be easily taken in by the memory.

The limit of length considered in relation to competitions and production^b before an audience does not concern this treatise. Had it been the

^a *αποθρησις* is the play's "perception" by an audience—how much an audience will stand.

τραγωδίας ἀγωνίζεσθαι, πρὸς κλειψύδρας ἔν ἡγωνί-
 12 ζοντο, ὥσπερ ποτὲ καὶ ἄλλοτέ φασιν. ὁ δὲ κατ'
 αὐτὴν τὴν φύσιν τοῦ πράγματος ὄρθ, αἰ μὲν ὁ
 μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ
 τὸ μέγεθος· ὡς δὲ ἀπλῶς διορίσαντας εἰπεῖν, ἐν
 ὄσῳ μεγέθει κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον ἐφεξῆς
 γιγνομένων συμβαίνει εἰς εὐτυχίαν ἐκ δυστυχίας ἢ
 ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν, ἱκανὸς ὄρος
 ἐστὶν τοῦ μεγέθους.

8. Μῦθος δ' ἐστὶν εἰς οὐχ ὥσπερ τινὲς οἴονται
 ἐὰν περὶ ἓνα ἢ πολλὰ γὰρ καὶ ἄπειρα τῷ ἐνὶ συμ-
 βαίνει, ἐξ ὧν ἐνίων οὐδὲν ἐστὶν ἐν· οὕτως δὲ καὶ
 πράξεις ἐνὸς πολλαὶ εἰσιν, ἐξ ὧν μία οὐδεμία γίνεται
 2 πράξις. διὸ πάντες εἰκόασιν ἀμαρτάνειν ὅσοι τῶν
 ποιητῶν Ἡρακλήϊδα Ἐθησιδα καὶ τὰ τοιαῦτα ποιή-
 ματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἰς ἦν ὁ Ἡρα-
 3 κλήης, ἓνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὀ-
 μηρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' εἰκοεν
 καλῶς ἰδεῖν ἢτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσειαν
 γὰρ ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη,
 οἷον πληγῆναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ
 προσποισασθαι ἐν τῷ ἀγερωῷ, ὧν οὐδὲ¹ θατέρου
 γενομένου ἀναγκαῖον ἦν <ἢ> εἰκὸς θάτερον γενέσθαι,
 ἀλλὰ περὶ μίαν πράξιν οἶαν λέγομεν² τὴν Ὀδύσειαν
 4 συνέστησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρή οὖν,
 καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία μίμησις
 ἐνός ἐστίν, οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μί-

¹ οὐδὲ By. for A^o οὐδέν.

² λέγομεν] the copies have this: A^o has λέγομεν, which V. keeps, inserting ἂν after οἶαν.

* Aristotle condemns them all, assuming—or perhaps assured by experience—that their sole claim to unity lay in the fact that all the stories in the poem had a common hero.

rule to produce a hundred tragedies, the performance would have been regulated by the water clock, as it is said they did once in other days. But as for the natural limit of the action, the longer the better as far as magnitude goes, provided it can all be grasped at once. To give a simple definition: the magnitude which admits of a change from bad fortune to good or from good fortune to bad, in a sequence of events which follow one another either inevitably or according to probability, that is the proper limit.

8. A plot does not have unity, as some people think, simply because it deals with a single hero. Many and indeed innumerable things happen to an individual, some of which do not go to make up any unity, and similarly an individual is concerned in many actions which do not combine into a single piece of action. It seems therefore that all those poets are wrong who have written a *Heracleid* or *Theseid* or other such poems.^a They think that because Heracles was a single individual the plot must for that reason have unity. But Homer, supreme also in all other respects, was apparently well aware of this truth either by instinct or from knowledge of his art. For in writing an *Odyssey* he did not put in all that ever happened to Odysseus, his being wounded on Parnassus, for instance, or his feigned madness when the host was gathered (these being events neither of which necessarily or probably led to the other), but he constructed his *Odyssey* round a single action in our sense of the phrase. And the *Iliad* the same. As then in the other arts of representation a single representation means a representation of a single object, so too the plot being

μησίς ἐστι, μιᾶς τε εἶναι ταύτης καὶ ὅλης, καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον τοῦ ὅλου ἐστίν.

9. Φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἷα ἂν γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὃ γὰρ ἱστορικὸς καὶ ὁ ποιητῆς οὐ τῶ ἢ
 1451 b ἔμμετρα λέγειν ἢ ἄμετρα διαφέρουσιν· εἴη γὰρ ἂν τὰ Ἡροδότου εἰς μέτρα τεθῆναι καὶ οὐδὲν ἤττον ἂν εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ τούτῳ διαφέρει, τῶ τὸν μὲν τὰ γενόμενα λέ-
 3 γειν, τὸν δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον ποιήσις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποιήσις μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἕκαστον λέγει.
- 4 "Ἔστιν δὲ καθόλου μὲν, τῶ ποίω τὰ ποῖα ἅττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὗ στοχάζεται ἢ ποιήσις ὀνόματα ἐπιτι-
 5 ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς κωμωδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὀνόματα ὑποτιθέασιν καὶ οὐχ ὥσπερ οἱ ἰαμβοποιοὶ περὶ τὸν καθ' ἕκαστον

^a The names indicate types. This is obvious, as he says, in Comedy and is also true of Greek Tragedy, which,

a representation of a piece of action must represent a single piece of action and the whole of it; and the component incidents must be so arranged that if one of them be transposed or removed, the unity of the whole is dislocated and destroyed. For if the presence or absence of a thing makes no visible difference, then it is not an integral part of the whole.

9. What we have said already makes it further clear that a poet's object is not to tell what actually happened but what could and would happen either probably or inevitably. The difference between a historian and a poet is not that one writes in prose and the other in verse—indeed the writings of Herodotus could be put into verse and yet would still be a kind of history, whether written in metre or not. The real difference is this, that one tells what happened and the other what might happen. For this reason poetry is something more scientific and serious than history, because poetry tends to give general truths while history gives particular facts.

By a "general truth" I mean the sort of thing that a certain type of man will do or say either probably or necessarily. That is what poetry aims at in giving names to the characters.^a A "particular fact" is what Alcibiades did or what was done to him. In the case of comedy this has now become obvious, for comedians construct their plots out of probable incidents and then put in any names that occur to them. They do not, like the iambic although it deals with traditional heroes regarded as "real people," yet keeps to a few stories in which each character has become a type. In Chapter xvii. the dramatist is recommended to sketch first his outline plot, making it clear and coherent, before he puts in the names.

- 6 ποιούσιν. ἐπὶ δὲ τῆς τραγωδίας τῶν γενομένων ὀνομάτων ἀντέχονται. αἴτιον δ' ὅτι πιθανόν ἐστὶ τὸ δυνατόν. τὰ μὲν οὖν μὴ γεγόμενα εὖπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γεγόμενα φανερόν ὅτι
- 7 δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγωδίαις ἐνίαις μὲν ἐν ἡ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν ἐνίαις δὲ οὐθ' ἐν, οἷον ἐν τῷ Ἀγάθωνος Ἄνθει· ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιήται, καὶ οὐδὲν ἤττον εὐφραίνει.
- 8 ὥστ' οὐ πάντως εἶναι ζητητέον τῶν παραδεδομένων μύθων περὶ οὓς αἱ τραγωδίαί εἰσιν ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις γνώριμά ἐστιν ἀλλ' ὅμως εὐφραίνει πάντας.
- 9 Δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων, ὅσω ποιητῆς κατὰ τὴν μίμησίν ἐστιν, μιμείται δὲ τὰς πράξεις.
- 10 κὰν ἄρα συμβῆ γεγόμενα ποιεῖν, οὐθὲν ἤττον ποιητῆς ἐστὶ· τῶν γὰρ γενομένων ἔνια οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστίν.
- 11 Τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις εἰσὶν χεῖρισται. λέγω δ' ἐπεισοδιώδη μῦθον

^a Aristophanes of course did write about individuals. But Aristotle is thinking of the New Comedy, where the names of the characters were invented by the author and there was no reference to real people.

^b The name, apparently, of an imaginary hero. The word might be Ἄνθος, but "The Flower" is an unlikely title for a Greek tragedy.

^c The reason why Greek tragedy dealt only with a few familiar themes is to be found of course in its religious origin. It was the function of tragedy to interpret and embroider

satirists, write about individuals.^a In tragedy, on the other hand, they keep to real names. The reason is that what is possible carries conviction. If a thing has not happened, we do not yet believe in its possibility, but what has happened is obviously possible. Had it been impossible, it would not have happened. It is true that in some tragedies one or two of the names are familiar and the rest invented; indeed in some they are all invented, as for instance in Agathon's *Antheus*,^b where both the incidents and the names are invented and yet it is none the less a favourite. One need not therefore endeavour invariably to keep to the traditional stories with which our tragedies deal. Indeed it would be absurd to do that, seeing that the familiar themes are familiar only to a few and yet please all.^c

It is clear, then, from what we have said that the poet must be a "maker" not of verses but of stories, since he is a poet in virtue of his "representation," and what he represents is action. Even supposing he represents what has actually happened, he is none the less a poet, for there is nothing to prevent some actual occurrences being the sort of thing that would probably or inevitably happen, and it is in virtue of *that* that he is their "maker."

Of "simple"^d plots and actions the worst are those which are "episodic." By this I mean a myths. Aristotle never gives this reason, but offers instead the unconvincing explanation that tragedians adhered to certain "real" stories to gain verisimilitude—and yet he has to admit that, since to many of the auditors these stories were unfamiliar and none the less attractive, dramatists might just as well invent new themes.

^a This term is defined in the next chapter. It seems odd to use it before its meaning is explained. Perhaps we should read *ἅλλων* (Tyrwhitt) and translate "of all plots."

- ἐν ᾧ τὰ ἐπεισόδια μετ' ἄλληλα οὔτ' εἰκὸς οὔτ'
 11^b ἀνάγκη εἶναι. τοιαῦτα δὲ ποιοῦνται ὑπὸ μὲν τῶν
 φαύλων ποιητῶν δι' αὐτούς, ὑπὸ δὲ τῶν ἀγαθῶν
 διὰ τοὺς ὑποκριτάς· ἀγωνίσματα γὰρ ποιοῦντες καὶ
 1452 a
 11^c διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ
 μόνον τελείας ἐστὶ πράξεως ἢ μίμησις ἀλλὰ καὶ
 φοβερῶν καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται καὶ μάλιστα
 [καὶ μᾶλλον]¹ ὅταν γένηται παρὰ τὴν δόξαν δι'
 12 ἄλληλα· τὸ γὰρ θαυμαστόν οὔτως ἔξει μᾶλλον ἢ εἰ
 ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ τῶν
 ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκεῖ ὅσα ὥσπερ
 ἐπίτηδες φαίνεται γεγονέναι, οἷον ὡς ὁ ἀνδριάς ὁ
 τοῦ Μίτυος ἐν Ἄργει ἀπέκτεινεν τὸν αἴτιον τοῦ
 13 τὰ τοιαῦτα οὐκ εἰκῆ γενέσθαι. ὥστε ἀνάγκη τοὺς
 τοιοῦτους εἶναι καλλίους μύθους.

10. Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ οἱ δὲ πεπλεγ-
 μένοι· καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί
 2 εἰσιν ὑπάρχουσιν εὐθύς οὖσαι τοιαῦται. λέγω δὲ
 ἀπλῆν μὲν πρᾶξιν ἧς γινομένης ὥσπερ ὄρισται
 συνεχοῦς καὶ μιᾶς ἄνευ περιπετείας ἢ ἀναγνω-
 3 ρισμοῦ ἢ μετάβασις γίνεται, πεπλεγμένην δὲ λέγω
 ἧς² μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἢ
 4 μετάβασις ἐστίν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς

¹ καὶ μᾶλλον] bracketed by Spengel: V. keeps these words and suggests that a line ending in a second μάλιστα has been lost just before them.

² πεπλεγμένην δὲ λέγω ἧς] suggested by By. for A^c πεπλεγμένη δὲ λέξις. V. has πεπλεγμένη δὲ ἐστίν ἐξ ἧς.

^a Or "logic." He means the chain of cause and effect, wherein each incident is the result of what has gone before. See the end of the next chapter.

plot in which the episodes do not follow each other probably or inevitably. Bad poets write such plays because they cannot help it, and good poets write them to please the actors. Writing as they do for competition, they often strain a plot beyond its capacity and are thus obliged to sacrifice continuity.^a But this is bad work, since tragedy represents not only a complete action but also incidents that cause fear and pity, and this happens most of all when the incidents are unexpected and yet one is a consequence of the other.^b For in that way the incidents will cause more amazement than if they happened mechanically and accidentally, since the most amazing accidental occurrences are those which seem to have been providential, for instance when the statue of Mity's at Argos killed the man who caused Mity's death by falling on him at a festival. Such events do not seem to be mere accidents. So such plots as these must necessarily be the best.

10. Some plots are "simple" and some "complex," as indeed the actions represented by the plots are obviously such. By a simple action I mean one that is single and continuous in the sense of our definition above,^c wherein the change of fortune occurs without "reversal" or "discovery"; by a complex action I mean one wherein the change coincides with a "discovery" or "reversal" or both. These

^b The logic suffers from ellipse. Plays which fail to exhibit the sequence of cause and effect are condemned (1) because they lack the unity which befits tragedy, (2) because they miss that supreme effect of fear or pity produced by incidents which, though unexpected, are seen to be no mere accident but the inevitable result of what has gone before.

^c In chapters vii. and viii.

τῆς συστάσεως τοῦ μύθου, ὥστε ἐκ τῶν πρόγεγενημένων συμβαίνειν ἢ ἐξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γίνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ γίνεσθαι τὰδε διὰ τὰδε ἢ μετὰ τὰδε.

11. Ἔστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολὴ καθάπερ εἴρηται καὶ τοῦτο δὲ ὥσπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον·
 2 ὥσπερ ἐν τῷ Οἰδίποδι ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπου καὶ ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὅς ἦν, τοῦναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀποθανούμενος,
 3 ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι.
 4 Ἀναγνώρισις δὲ ὥσπερ καὶ τοῦνομα σημαίνει ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὠρισμένων·
 5 καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεια
 6 γίνωνται, οἷαν¹ ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσὶν μὲν οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ τυχόντα ἔστιν ὡς ὅπερ² εἴρηται συμβαίνει, καὶ εἰ πέπραγέ τις ἢ μὴ πέπραγεν ἔστιν ἀναγνω-
 7 ρίσαι· ἀλλ' ἢ μάλιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς

¹ οἷαν By. for A^o οἷον.

² ὡς ὅπερ Spengel for A^o ὥσπερ which V. keeps, marking a lacuna before it.

^a At the end of chapter vii. See Additional Note, p. 116.

^b The messenger from Corinth announces the death of Polybus and Oedipus's succession to the throne. Oedipus, feeling now safe from the prophecy that he would murder his father, still fears to return to Corinth, lest he should fulfil the other prophecy and marry his mother. The messenger seeks to reassure him by announcing that Polybus and Merope are not his parents. But the effect of this was to

should result from the actual structure of the plot in such a way that what has already^a happened makes the result inevitable or probable ; for there is indeed a vast difference between what happens *propter hoc* and *post hoc*.

11. A "reversal" is a change of the situation into the opposite, as described above,^a this change being, moreover, as we are saying, probable or inevitable—like the man in the *Oedipus* who came to cheer Oedipus and rid him of his anxiety about his mother by revealing his parentage and changed the whole situation.^b In the *Lynceus*, too, there is the man led off to execution and Danaus following to kill him, and the result of what had already happened was that the latter was killed and the former escaped.^c

A "discovery," as the term itself implies, is a change from ignorance to knowledge, producing either friendship or hatred in those who are destined for good fortune or ill. A discovery is most effective when it coincides with reversals, such as that involved by the discovery in the *Oedipus*. There are also other forms of discovery, for what we have described may in a sense occur in relation to inanimate and trivial objects, or one may discover whether some one has done something or not. But the discovery which is most essentially part of the plot and part

"change the whole situation" for Oedipus by revealing the truth that he had murdered his father, Laius, and married his mother, Jocasta. This "reversal" is the more effective because it is immediately coincident with the discovery of the truth.

^c Lynceus married Hypermnestra who disobeyed Danaus in not murdering him. Danaus trying by process of law to compass the death of their son Abas was killed himself. "The dog it was that died."

1452 b πράξεως ἢ εἰρημένη ἐστίν· ἢ γὰρ τοιαύτη ἀναγνώ-
 ρις καὶ περιπέτεια ἢ ἔλεον ἔξει ἢ φόβον, οἷον
 πράξεων ἢ τραγωδία μίμησις ὑπόκειται· ἔτι δὲ καὶ
 τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων
 συμβήσεται.

- 8 Ἐπεὶ δὴ ἡ ἀναγνώρισις τινῶν ἐστὶν ἀναγνώρισις,
 αἱ μὲν θατέρου πρὸς τὸν ἕτερον μόνον, ὅταν ἢ δηλὸς
 ἕτερος τίς ἐστίν, ὅτε δὲ ἀμφοτέρους δεῖ ἀναγνω-
 ρίσαι, οἷον ἢ μὲν Ἰφιγένεια τῷ Ὀρέστη ἀνεγνω-
 ρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς, ἐκείνῳ δὲ
 πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνωρίσεως.
- 9 Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστί,
 περιπέτεια καὶ ἀναγνώρισις· τρίτον δὲ πάθος.
 τούτων δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται,
 10 πάθος δὲ ἐστὶ πρᾶξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἷ
 τε ἐν τῷ φανερωῷ θάνατοι καὶ αἱ περιωδυνίαι καὶ
 τρώσεις καὶ ὅσα τοιαῦτα.

12. Μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ
 χρῆσθαι πρότερον εἶπομεν, κατὰ δὲ τὸ ποσὸν καὶ
 εἰς ἃ διαιρεῖται κεχωρισμένα τάδε ἐστίν, πρόλογος
 2 ἐπεισόδιον ἔξοδος χορικόν, καὶ τούτου τὸ μὲν πάρ-
 3 οδος τὸ δὲ στάσιμον· κοινὰ μὲν ἀπάντων ταῦτα, ἴδια
 δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι.

4 Ἔστιν δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας
 5 τὸ πρὸ χοροῦ παρόδου, ἐπεισόδιον δὲ μέρος ὅλον

* Euripides' *Iphigeneia in Tauris*—Orestes and Pylades arriving among the Tauri are by the custom of the country to be sacrificed to Artemis by her priestess, Iphigeneia. It is agreed that Pylades shall be spared to carry a letter from Iphigeneia to Orestes, whom she supposes to be in Argos. In order that Pylades may deliver the message, even if he should lose the letter, she reads it aloud. Orestes thus dis-

of the action is of the kind described above, for such a discovery and reversal of fortune will involve either pity or fear, and it is actions such as these which, according to our hypothesis, tragedy represents; and, moreover, misfortune and good fortune are likely to turn upon such incidents.

Now since the discovery is somebody's discovery, in some scenes one character only is discovered to another, the identity of the other being obvious; but sometimes each must discover the other. Thus Iphigeneia was discovered to Orestes through the sending of the letter, but a separate discovery was needed to make him known to Iphigeneia.^a

We see then that two elements of the plot, reversal and discovery, turn upon these incidents. A third element is a calamity. Of these three elements we have already described reversal and discovery. A calamity is a destructive or painful occurrence, such as a death on the stage, acute suffering and wounding and so on.

12. We have already^b spoken of the constituent parts to be used as ingredients of tragedy. The separable members into which it is quantitatively divided are these: Prologue, Episode, Exode, Choral Song, the last being divided into Parode and Stasimon. These are common to all tragedies; songs sung by actors on the stage and "commoi" are peculiar to certain plays.

A prologue is the whole of that part of a tragedy which precedes the entrance of the chorus. An

covers who she is. He then reveals himself to her by declaring who he is and proving his identity by his memories of their home.

^b In chapter vi.

6 τραγωδίας τὸ μεταξὺ ὄλων χορικῶν μελῶν, ἕξοδος
 δὲ μέρος ὄλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ
 7 μέλος· χορικοῦ δὲ πάροδος μὲν ἢ πρώτη λέξις
 8 ὄλη¹ χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνευ ἀνα-
 9 παίστου καὶ τροχαίου, κόμμος δὲ θρῆνος κοινὸς
 χοροῦ καὶ ἀπὸ σκηνῆς.

- 10 Μέρη δὲ τραγωδίας οἷς μὲν <ὡς εἶδеси> δεῖ
 χρῆσθαι πρότερον εἶπαμεν, κατὰ δὲ τὸ ποσὸν καὶ
 εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἔστιν.

13. Ὡν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι
 συνιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς
 τραγωδίας ἔργον, ἐφεξῆς ἂν εἶη λεκτέον τοῖς νῦν
 2 εἰρημένοις. ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς
 καλλίστης τραγωδίας μὴ ἀπλήν ἀλλὰ πεπλεγμένην
 καὶ ταύτην φοβερῶν καὶ ἐλεεινῶν εἶναι μιμητικὴν
 (τοῦτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεως ἔστιν),
 πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας
 δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυσ-
 τυχίαν, οὐ γὰρ φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ
 3 μιαρὸν ἔστιν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς
 εὐτυχίαν, ἀτραγωδότατον γὰρ τοῦτ' ἔστι πάντων,
 1458^a οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλόανθρωπον οὔτε
 4 ἐλεεινὸν οὔτε φοβερὸν ἔστιν· οὐδ' αὖ τὸν σφόδρα
 πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ
 μὲν γὰρ φιλόανθρωπον ἔχει ἂν ἢ τοιαύτη σύστασις
 ἀλλ' οὔτε ἔλεον οὔτε φόβον, ὃ μὲν γὰρ περὶ τὸν

¹ ἄλη Susemihl for A^o ἄλου.

^a This does not apply to surviving Greek tragedies, but may be true of those of Aristotle's time. The word Stasimon is applied to all choruses in a tragedy other than those sung during entry or exit. It is usually explained as meaning a "stationary song," because it was sung after the chorus had taken up its "station" in the orchestra.

episode is the whole of that part of a tragedy which falls between whole choral songs. An exode is the whole of that part of a tragedy which is not followed by a song of the chorus. A parode is the whole of the first utterance of the chorus. A stasimon is a choral song without anapaests or trochaics.^a A commos is a song of lament shared by the chorus and the actors on the stage.

The constituent parts to be used as ingredients of tragedy have been described above; these are the separable members into which it is quantitatively divided.^b

13. Following upon what has been said above we should next state what ought to be aimed at and what avoided in the construction of a plot, and the means by which the object of tragedy may be achieved. Since then the structure of the best tragedy should be not simple but complex^c and one that represents incidents arousing fear and pity—for that is peculiar to this form of art—it is obvious to begin with that one should not show worthy men passing from good fortune to bad. That does not arouse fear or pity but shocks our feelings. Nor again wicked people passing from bad fortune to good. That is the most untragic of all, having none of the requisite qualities, since it does not satisfy our feelings^d or arouse pity or fear. Nor again the passing of a thoroughly bad man from good fortune to bad fortune. Such a structure might satisfy our feelings but it arouses neither pity nor fear, the one being for the man who does not deserve

^b The whole of chapter xii. bears marks of belonging to the *Poetics* but seems out of place, since it interrupts the discussion of "plot."^c See chapter x.

^d *i.e.* our preference for "poetic justice."

ἀνάξιόν ἐστιν δυστυχοῦντα, ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἔλεεινὸν οὔτε φοβερὸν ἔσται τὸ συμβαῖνον.

- 5 Ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος ὁ μῆτε ἀρετῇ διαφέρων καὶ δικαιοσύνη μῆτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' ἁμαρτίαν τινὰ τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία, οἷον Οἰδίπους καὶ Θυέστης καὶ
- 6 οἱ ἐκ τῶν τοιούτων γενῶν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινές φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τούναντίον ἐξ εὐτυχίας εἰς δυστυχίαν μὴ διὰ μοχθηρίαν ἀλλὰ δι' ἁμαρτίαν μεγάλην ἢ οἴου εἴρηται ἢ βελτίονος μᾶλ-
- 7 λον ἢ χείρονος. σημεῖον δὲ καὶ τὸ γιγνόμενον· πρῶτον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλλιστα τραγωδίαι συντίθενται, οἷον περὶ Ἀλκμαίωνα καὶ Οἰδίπου καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι.
- 8 Ἡ μὲν οὖν κατὰ τὴν τέχνην καλλίστη τραγωδία
- 9 ἐκ ταύτης τῆς συστάσεως ἐστί. διὸ καὶ οἱ Εὐριπίδης ἐγκαλοῦντες [τὸ]¹ αὐτὸ ἁμαρτάνουσι ὅτι τοῦτο δρᾷ ἐν ταῖς τραγωδίαις καὶ πολλαὶ αὐτοῦ εἰς
- 10 δυστυχίαν τελευτῶσι. τοῦτο γὰρ ἔστιν ὥσπερ

¹ τὸ] By. brackets for sake of sense.

^a See Additional Note, p. 117.

^b ἀπλοῦς elsewhere in the *Poetics* means "simple" as

his misfortune and the other for, the man who is like ourselves—pity for the undeserved misfortune, fear for the man like ourselves—so that the result will arouse neither pity nor fear.

There remains then the mean between these. This is the sort of man who is not pre-eminently virtuous and just, and yet it is through no badness or villainy of his own that he falls into the misfortune, but rather through some flaw in him,^a he being one of those who are in high station and good fortune, like Oedipus and Thyestes and the famous men of such families as those. The successful plot must then have a single ^b and not, as some say, a double issue; and the change must be not to good fortune from bad but, on the contrary, from good to bad fortune, and it must not be due to villainy but to some great flaw in such a man as we have described, or of one who is better rather than worse. This can be seen also in actual practice. For at first poets accepted any plots, but to-day the best tragedies are written about a few families—Alcmaeon for instance and Oedipus and Orestes and Meleager and Thyestes and Telephus and all the others whom it befell to suffer or inflict terrible disasters.

Judged then by the theory of the art, the best ^c tragedy is of this construction. Those critics are therefore wrong who charge Euripides with doing this in his tragedies, and say that many of his end in misfortune. That is, as we have shown, correct.

opposed to *πεπλεγμένος*, "complex"; here it is opposed to *διπλούς*, which describes a double dénouement, involving happiness for some and disaster for others.

^d This is modified by § 19 in the following chapter, where he finds an even better formula for the tragic effect.

εἴρηται ὀρθόν. σημεῖον δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγικώταται αἱ τοιαῦται φαίνονται ἂν κατορθωθῶσι, καὶ ὁ Εὐριπίδης εἶ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ τραγικώτατος γε τῶν ποιητῶν φαίνεται.

- 11 Δευτέρα δ' ἡ πρώτη λεγομένη ὑπὸ τινῶν ἐστὶν σύστασις ἢ διπλῆν τε τὴν σύστασιν ἔχουσα καθάπερ ἡ Ὀδύσεια καὶ τελευτῶσα ἐξ ἐναντίας τοῖς βελ-
 12 τίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν, ἀκολουθοῦσι γὰρ οἱ ποιηταὶ
 13 κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη ἀπὸ τραγωδίας ἡδονὴ ἀλλὰ μᾶλλον τῆς κωμωδίας οἰκεία· ἐκεῖ γὰρ οἱ ἂν ἔχθιστοι ὦσιν ἐν τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἰγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνήσκει οὐδεὶς ὑπ' οὐδενός.

- 1458 b 14. Ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἔλεεινὸν ἐκ τῆς ὄψεως γίνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον
 2 καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ καὶ ἄνευ τοῦ ὄραν οὕτω συνεστάναι τὸν μῦθον ὥστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἔλεειν ἐκ τῶν συμβαινόντων· ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ
 3 Οἰδίου μῦθον. τὸ δὲ διὰ τῆς ὄψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν ἐστιν.
 4 οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὄψεως ἀλλὰ τὸ τερατώδες μόνον παρασκευάζοντες οὐδὲν τραγωδία

^a Against Euripides Aristotle makes the following criti-

And there is very good evidence of this, for on the stage and in competitions such plays appear the most tragic of all, if they are successful, and even if Euripides is in other respects a bad manager,^a yet he is certainly the most tragic of the poets.

Next in order comes the structure which some put first, that which has a double issue, like the *Odyssey*, and ends in opposite ways for the good characters and the bad. It is the sentimentality of the audience which makes this seem the best form; for the poets follow the wish of the spectators. But this is not the true tragic pleasure but rather characteristic of comedy, where those who are bitter enemies in the story, Orestes and Aegisthus, for instance, go off at the end, having made friends, and nobody kills anybody.

14. Fear and pity sometimes result from the spectacle and are sometimes aroused by the actual arrangement of the incidents, which is preferable and the mark of a better poet. The plot should be so constructed that even without seeing the play anyone hearing of the incidents happening thrills with fear and pity as a result of what occurs. So would anyone feel who heard the story of Oedipus. To produce this effect by means of an appeal to the eye is inartistic and needs adventitious aid, while those who by such means produce an effect which is not fearful but merely monstrous have nothing in

cisms: (1) his choruses are often irrelevant; (2) the character of the heroine in his *Iphigenia in Tauris* is inconsistent; (3) in the *Medea* the deliberate killing of the children is ineffective and the play is inartistically ended by the *machina*; (4) the character of Menelaus in the *Orestes* is needlessly depraved; (5) Melanippe is too philosophical for a woman.

κοινωνούσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν ἀπὸ
5 τραγωδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ
ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρα-
σκευάζειν τὸν ποιητὴν, φανερόν ὡς τοῦτο ἐν τοῖς
πράγμασιν ἐμποιητέον.

6 Ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται τῶν συμ-
πιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι
πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ
7 μηδετέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν
8 ἐλεεινὸν οὔτε ποιῶν οὔτε μέλλων, πλὴν κατ' αὐτὸ
9 τὸ πάθος· οὐδ' ἂν μηδετέρως ἔχοντες· ὅταν δ' ἐν
ταῖς φιλίαις ἐγγένηται τὰ πάθη, οἷον εἰ ἀδελφὸς
ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ υἱὸν ἢ υἱὸς μητέρα
ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον δράῃ, ταῦτα
ζητητέον.

10 Τοὺς μὲν οὖν παρελημμένους μύθους λύειν οὐκ
ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμνήστραν ἀπο-
θανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ
11 τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς
παραδεδομένοις χρῆσθαι καλῶς.

Τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον.
12 ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πράξιν, ὥσπερ οἱ
παλαιοὶ ἐποίουν εἰδότας καὶ γιγνώσκοντας, καθάπερ
καὶ Εὐριπίδης ἐποίησεν ἀποκτείνουσαν τοὺς παῖδας
13 τὴν Μήδειαν. ἔστιν δὲ πράξαι μὲν, ἀγνοοῦντας δὲ

* That there were plays which relied for their effect on the scenery and "make up" is clear from chapter xviii. :— "The Phorcides and Prometheus and Scenes laid in Hades." It was even possible to produce the *Eumenides* so badly as to bring it into this category. But Aristotle's criticism here includes the more important point that the poignancy of a Greek tragedy is due to what happens and not to our

common with tragedy.^a For one should not seek from tragedy all kinds of pleasure but that which is peculiar to tragedy, and since the poet must by "representation" produce the pleasure which comes from feeling pity and fear, obviously this quality must be embodied in the incidents.

We must now decide what incidents seem dreadful or rather pitiable. Such must necessarily be the actions of friends to each other or of enemies or of people that are neither. Now if an enemy does it to an enemy, there is nothing pitiable either in the deed or the intention, except so far as the actual calamity goes. Nor would there be if they were neither friends nor enemies. But when these calamities happen among friends, when for instance brother kills brother, or son father, or mother son, or son mother—either kills or intends to kill, or does something of the kind, that is what we must look for.

Now it is not right to break up the traditional stories, I mean, for instance, Clytaemnestra being killed by Orestes and Eriphyle by Alcmaeon, but the poet must show invention and make a skilful use of the tradition.

But we must state more clearly what is meant by "skilful." The action may happen in the way in which the old dramatists made their characters act—consciously and knowing the facts, as Euripides^b also made his Medea kill her children. Or they may do the deed but without realizing the horror of it

seeing it happen. That Medea murders her children is tragic: to display the murder *coram populo* would add either nothing or something merely "monstrous." And although Sophocles shows Oedipus with his eyes out, it is the fact and not the sight which is properly "tragic."

^b See Additional Note, p. 117.

- πράξει τὸ δεινόν, εἰθ' ὕστερον ἀναγνωρίσαι τὴν
 φιλίαν, ὡσπερ ὁ Σοφοκλέους Οἰδίπους· τοῦτο μὲν
 οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγωδίᾳ οἶον
 ὁ Ἀλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν
 14 τῷ τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα
 τὸ μέλλοντα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν
 ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ
 15 ἔστιν ἄλλως. ἢ γὰρ πράξει ἀνάγκη ἢ μὴ καὶ
 16 εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν γινώ-
 σκοντα μελλῆσαι καὶ μὴ πράξει χεῖριστον· τό τε γὰρ
 μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ
 1454^a οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἶον ἐν Ἀντι-
 17 γόνη τὸν Κρέοντα ὁ Αἴμων. τὸ δὲ πράξει δεύτερον.
 18 βέλτιον δὲ τὸ ἀγνοοῦντα μὲν πράξει, πράξαντα δὲ
 ἀναγνωρίσαι· τό τε γὰρ μιαρὸν οὐ πρόσσεστιν καὶ ἢ
 19 ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ τὸ τελευ-
 ταῖον, λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἢ Μερόπῃ
 μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ'
 ἀεγνώρισεν, καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν
 ἀδελφόν, καὶ ἐν τῇ Ἑλλῃ ὁ υἱὸς τὴν μητέρα ἐκ-
 διδόναι μέλλον ἀεγνώρισεν.
- 20 Διὰ γὰρ τοῦτο, ὅπερ πάσαι εἴρηται, οὐ περὶ πολλὰ
 γένη αἱ τραγωδίαι εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ
 τέχνης ἀλλ' ἀπὸ τύχης εὖρον τὸ τοιοῦτον παρα-
 σκευάζειν ἐν τοῖς μύθοις. ἀναγκάζονται οὖν ἐπὶ

^a i.e. Oedipus kills his father Laius before the play opens.

^b A prolific tragedian of the fourth century.

^c Haemon, discovered by his father Creon embracing the dead body of Antigone, drew his sword on him but missed his aim and Creon fled.

^d By Euripides. Polyphontes killed Cresphontes, king of

and then discover the relationship afterwards, like Oedipus in Sophocles. That indeed lies outside the play,^a but an example of this in the tragedy itself is the *Alcmaeon* of Astydamas^b or Telegonus in the *Wounded Odysseus*. A third alternative is to intend to do some irremediable action in ignorance and to discover the truth before doing it. Besides these there is no other way, for they must either do the deed or not, either knowing or unknowing. The worst of these is to intend the action with full knowledge and not to perform it. That outrages the feelings and is not tragic, for there is no calamity. So nobody does that, except occasionally, as, for instance, Haemon and Creon^c in the *Antigone*. Next comes the doing of the deed. It is better to act in ignorance and discover afterwards. Our feelings are not outraged and the discovery is startling. Best of all is the last; in the *Cresphontes*,^d for instance, Merope intends to kill her son and does not kill him but discovers; and in the *Iphigeneia*^e the case of the sister and brother; and in the *Helle*^f the son discovers just as he is on the point of giving up his mother.

So this is the reason, as was said above,^g why tragedies are about a few families. For in their experiments it was from no technical knowledge but purely by chance that they found out how to produce such an effect in their stories. So they are

Messenia, and gained possession of his kingdom and his wife, Merope. She had concealed her son, Aepytus, in Arcadia, and when he returned, seeking vengeance, she nearly killed him in ignorance but discovered who he was. He then killed Polyphontes and reigned in his stead.

^a *In Tauris*. See chapter xi. § 8, note.

^f Author and play unknown. ^g See chapter xiii. § 7.

ταύτας τὰς οἰκίας ἀπαντᾶν ὅσαις τὰ τοιαῦτα συμβέβηκε πάθῃ.

- 21 Περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύθους εἶρηται ἱκανῶς.

15. Περὶ δὲ τὰ ἦθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἦ. ἔξει δὲ ἦθος μὲν εἰάν ὥσπερ ἐλέχθη ποιῆ φανερόν ὁ λόγος ἢ ἢ πρᾶξις προαίρεσίν τινα, [ἦ] χρηστὸν δὲ εἰάν χρηστήν. ἐστὶν δὲ ἐν ἐκάστω γένει· καὶ γὰρ γυνή ἐστὶν χρηστὴ καὶ δούλος, καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλως φαῦλόν ἐστιν.

4 Δεύτερον δὲ τὰ ἀρμόττοντα· ἐστὶν γὰρ ἀνδρείον μὲν τὸ ἦθος, ἀλλ' οὐχ ἀρμόττον γυναικίω τὸ ἀνδρείαν ἢ δεινὴν εἶναι.

5 Τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἕτερον τοῦ χρηστοῦν τὸ ἦθος καὶ ἀρμόττον ποιῆσαι ὥσπερ εἶρηται.

6 Τέταρτον δὲ τὸ ὁμαλόν. κἂν γὰρ ἀνώμαλός τις ἦ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτιθεῖς, ὁμῶς ὁμαλῶς ἀνώμαλον δεῖ εἶναι.

7 Ἔστιν δὲ παράδειγμα πονηρίας μὲν ἦθους μὴ ἀναγκαίου² οἶον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὁ τε θρῆνος Ὀδυσσεύς ἐν τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης

¹ γυναικίω τὸ By. for A^o γυναικί ** τῶι. The copies have τὸ.
² ἀναγκαίου (fcm.) By. for A^o ἀναγκαίου.

^a See chapter ix. § 8, note.

^b See chapter vi. § 24.

^c The meaning probably is "like the traditional person," e.g. Achilles must not be soft nor Odysseus stupid. Cf. Horace, *Ars Poet.* 120 "famam sequere."

^d Aristotle has a personal distaste for this character on the ground that Euripides made him a creature meaner than the plot demands.

obliged to have recourse to those families in which such calamities befell.^a

Now concerning the structure of the incidents and the proper character of the plots enough has been said.

15. Concerning "character" there are four points to aim at. The first and most important is that the character should be good. The play will show character if, as we said above,^b either the dialogue or the actions reveal some choice; and the character will be good, if the choice is good. But this is relative to each class of people. Even a woman is "good" and so is a slave, although it may be said that a woman is an inferior thing and a slave beneath consideration.

The second point is that the characters should be appropriate. A character may be manly, but it is not appropriate for a woman to be manly or clever.

Thirdly, it should be "like."^c This is different from making the character good and from making it appropriate in the sense of the word as used above.

Fourthly, it should be consistent. Even if the original be inconsistent and offers such a character to the poet for representation, still he must be consistently inconsistent.

An example of unnecessary badness of character is Menelaos in the *Orestes*^d; of character that is unfitting and inappropriate the lament of Odysseus in the *Scylla*^e and Melanippe's speech^f; of in-

^a A dithyramb by Timotheus. Cf. chapter xxvi. § 3.

^f A fragment survives (Nauck 484). Euripides seems to have given her a knowledge of science and philosophy inappropriate to a woman.

ARISTOTLE

- 9 ῥῆσις, τοῦ δὲ ἀνωμάλου ἢ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἢ ἰκετεύουσα τῇ ὑστέρα.
- 10 Χρῆ δὲ καὶ ἐν τοῖς ἠθεσιν ὡσπερ καὶ ἐν τῇ τῶν πραγμάτων συστάσει αἰεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός, ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαῖον ἢ εἰκός καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός.
- 10^b Φανερόν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὡσπερ ἐν 1454 b τῇ Μηδεῖα ἀπὸ μηχανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ 10^c τὸν ἀπόπλουν· ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν ἂ οὐχ οἷόν τε ἀνθρωπον εἰδέναί, ἢ ὅσα ὑστερον ἂ δεῖται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδίδομεν 10^d τοῖς θεοῖς ὄραν. ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγωδίας, οἷον τὸ ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους.
- 11 Ἐπεὶ δὲ μίμησις ἐστὶν ἢ τραγωδία βελτιόνων, ἡμᾶς δεῖ μιμεῖσθαι τοὺς ἀγαθοὺς εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν μορφήν ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ

^a Or "unravelling."

^b Pl. ii. 155-181, where it is only the arbitrary (*i.e.* uncaused) intervention of Athene which stays the flight of the Greeks. In the *Medea* the heroine, having killed her rival and her children, is spirited away in the chariot of the Sun, a result not "caused" by what has gone before.

^c The *μηχανή* or "car" was a sort of crane with a pulley attached, which was fixed at the top of the back-scene in the left corner of the stage. By it a god or hero could be lowered or raised or exhibited motionless in mid-air. Weak dramatists thus introduced a car to "cut the knot" by declaring the *dénouement* instead of unravelling the plot by the logic of cause and effect. It was presumably on such a "car" that *Medea* was borne away.

consistent character Iphigeneia in Aulis, for the suppliant Iphigeneia is not at all like her later character.

In character-drawing just as much as in the arrangement of the incidents one should always seek what is inevitable or probable, so as to make it inevitable or probable that such and such a person should say or do such and such; and inevitable or probable that one thing should follow another.

Clearly therefore the "dénouement"^a of each play should also be the result of the plot itself and not produced mechanically as in the *Medea* and the incident of the embarkation in the *Iliad*.^b The "god in the car"^c should only be used to explain what lies outside the play, either what happened earlier and is therefore beyond human knowledge, or what happens later and needs to be foretold in a proclamation. For we ascribe to the gods the power of seeing everything. There must, however, be nothing inexplicable in the incidents, or, if there is, it must lie outside the tragedy. There is an example in Sophocles' *Oedipus*.^d

Since tragedy is a representation of men better than ourselves we must copy the good portrait-painters who, while rendering the distinctive form and making a likeness, yet paint people better than

^a *i.e.* Oedipus had killed Laius in a wayside quarrel, not knowing who he was. When his subjects at Thebes crave his help to remove the curse which is blighting their crops, he pledges himself to discover the murderer of Laius. It may seem odd that he should not know enough about the details of the murder to connect it in his mind with his own murderous quarrel. But that was long ago, and neither an audience nor a novel-reader is critical about incidents which occur long before the point at which the story begins. See chapter xxiv. § 20.

τὸν ποιητὴν μιμούμενον καὶ ὀργίλους καὶ ῥαθύμους
καὶ τᾶλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῷ ἠθῶν τοιού-
τους ὄντας ἐπιεικεῖς ποιεῖν. [παράδειγμα σκλη-
ρότητος]¹ οἶον τὸν Ἀχιλλέα Ἀγάθων καὶ Ὀμηρος.
12 ταῦτα δὴ διατηρεῖν καὶ πρὸς τούτοις τὰς παρὰ τὰς
ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ·
καὶ γὰρ κατ' αὐτὰς ἔστιν ἀμαρτάνειν πολλάκις·
εἴρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις
ικανῶς.

16. Ἀναγνωρίσις δὲ τί μὲν ἔστιν, εἴρηται πρότερον·
εἶδη δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη
καὶ ἡ πλείστη χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν
2 σημείων. τούτων δὲ τὰ μὲν σύμφυτα, οἶον "λόγχην
ἦν φοροῦσι Γηγενεῖς" ἢ ἀστέρας οἶους ἐν τῷ Θυέστη
3 Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ
σώματι, οἶον οὐλαί, τὰ δὲ ἐκτός, τὰ περιδέραια
4 καὶ οἶον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἔστιν δὲ καὶ
τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖρον, οἶον Ὀδυσσεὺς
διὰ τῆς οὐλῆς ἄλλως ἀεγνωρίσθη ὑπὸ τῆς τροφῆς

¹ By brackets παράδειγμα σκληρότητος which looks like a marginal note.

^a Apparently a note on Achilles which has been copied by mistake into the text.

^b i.e. stage-craft rather than staging.

^c As distinct from the body of "esoteric" doctrine circulated by oral teaching among Aristotle's pupils.

^d In chapter xi.

they are. It is the same with the poet. When representing people who are hot-tempered or lazy, or have other such traits of character, he should make them such, yet men of worth [an example of hardness]^a; take the way in which Agathon and Homer portray Achilles.

Keep, then, a careful eye on these rules and also on the appeal to the eye^b which is necessarily bound up with the poet's business; for that offers many opportunities of going wrong. But this subject has been adequately discussed in the published treatises.^c

16. What a "Discovery" is has been already stated.^d As for kinds of Discovery, first comes the least artistic kind, which is largely used owing to incompetence—discovery by tokens. These may be congenital, like "the spear the Earth-born bear" or stars, like those which Carcinus^e uses in his *Thyestes*; ^f or they may be acquired and these may be on the body, for instance, wounds, or external things like necklaces, and in the *Tyro*^g the discovery by means of the boat. There is a better and a worse way of using these tokens; for instance Odysseus, by means of his wound, was discovered in one way by the nurse and in another

^a A prolific tragedian of the early fourth century. The family are apparently ridiculed in Aristophanes' *Wasps*.

^f These were "birth-marks." The "spear-head" distinguished the descendants of the Spartoi at Thebes; the star or bright spot on the descendants of Pelops commemorated his ivory shoulder, and in Carcinus's play it seems to have survived cooking.

^g A play by Sophocles. Tyro's twins by Poseidon, who appeared to her in the guise of the river Enipeus, were exposed in a little boat or ark, like Moses in the bulrushes, and this led to their identification.

6 καὶ ἄλλως ὑπὸ τῶν συβοτῶν. εἰσὶ γὰρ αἱ μὲν πί-
 στεως ἔνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ
 δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις,
 6 βελτίους. δευτέραι δὲ αἱ πεποιημένοι ὑπὸ τοῦ
 ποιητοῦ, διὸ ἀτεχνοί. οἷον Ὀρέστης ἐν τῇ Ἰφι-
 γενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ
 7 διὰ τῆς ἐπιστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἃ βού-
 λεται ὁ ποιητὴς ἀλλ' οὐχ ὁ μῦθος· διὸ ἐγγύς τι
 τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξῆν γὰρ ἂν ἔνια
 καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς
 κερκίδος φωνή.

8 Ἡ τρίτη διὰ μνήμης τῷ ἀχθεσθαι¹ τι ἰδόντα,
 1455 a ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένοισι, ἰδὼν γὰρ
 τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ,
 ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησθεῖς ἐδά-
 9 κρυσεν, ὅθεν ἀνεγνωρίσθησαν. τετάρτη δὲ ἡ ἐκ
 συλλογισμοῦ, οἷον ἐν Χοηφόροις, ὅτι ὁμοίος τις
 ἐλήλυθεν, ὁμοίος δὲ οὐθεῖς ἀλλ' ἡ ὁ Ὀρέστης,

¹ ἀχθεσθαι] A^o has αἰσθέσθαι which does not really yield satisfactory sense, as the outward sign is essential to this form of discovery.

^a *Od.* xix. 386 sq. and xxi. 205 sq. The first came about automatically, the second was a deliberate demonstration "to prove the point." Aristotle here distinguishes between a discovery inevitably produced by the logic of events (*e.g.* it was inevitable or at least probable that Odysseus, arriving as a strange traveller, should be washed by Eurycleia, and that she should thus see the old scar on his thigh and discover his identity) and a discovery produced by a deliberate declaration (*e.g.* Odysseus's declaration of his identity to Eumaeus). The latter kind is "manufactured by the poet," not logically caused by what has gone before.

^b *Od.* xix. 392. See preceding note.

^c Euripides' *Iphigeneia in Tauris*. See chapter xi. § 8, note.

way by the swine-herds.^a Discovery scenes constructed to prove the point are inartistic and so are all such scenes, but those are better which arise out of a reversal scene, as, for instance, in "The Washing."^b In the second place come those which are manufactured by the poet and are therefore inartistic. For instance, in the *Iphigeneia*^c Orestes revealed himself. She was revealed to him through the letter, but Orestes says himself what the poet wants and not what the plot requires. So this comes near to the fault already mentioned, for he might just as well have actually brought some tokens.^d And there is "the voice of the shuttle"^e in Sophocles' *Tereus*.

The third kind is due to memory, to showing distress on seeing something. An example of this is the scene in the *Cyprians* by Dicaeogenes; on seeing the picture he burst into tears^f; and again in the "Tale of Alcinous,"^g hearing the minstrel he remembered and burst into tears; and thus they were recognized. The fourth kind results from an inference; for instance, in the *Choëphoroe* "Someone like me has come; but nobody is like me except

^a To prove his identity Orestes mentions Pelops' lance and other "things from home," which is much the same as producing visible tokens.

^b When Philomela's tongue was cut out, she wove in embroidery the story of her rape by Tereus. Thus the facts were discovered to her sister, Procne, by deliberate demonstration.

^c Teucer, returning to Salamis in disguise and seeing a portrait of his dead father Telamon, burst into tears and was thus discovered. So, too, in *The Two Gentlemen of Verona* Julia is discovered because she swoons on hearing Valentine offer Sylvia to his rival.

^d *Od.* viii. 521 sq.

οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυεΐδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι ὅτι ἢ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεΐ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν αὐτὸς ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινεΐδαις· ἰδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ εἴμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα.

- 10 "Ἔστιν δέ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ θεάτρου, οἷον ἐν τῷ Ὀδυσσεὶ τῷ ψευδαγγέλω· ὁ μὲν γὰρ τὸ τόξον ἔφη γνώσεσθαι ὁ οὐχ ἑωράκει, τὸ δὲ ὡς δῆ¹ ἐκείνου ἀναγνωριούντος διὰ τούτου ποιῆσαι, παραλογισμός.²
- 11 Πασῶν δὲ βελτίστη ἀναγνώρισις ἢ ἐξ αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται μόναι ἄνευ τῶν πεποιημένων σημείων καὶ περιδεραιῶν. δεύτεραι δὲ αἱ ἐκ συλλογισμοῦ.

¹ δῆ Tyrwhitt for A^o δι'.

² παραλογισμὸν for A^o παραλογισμός, suggested by V. and con. read by Biederstein 46 and the Arabic transcript.

* A Sophist who either wrote an *Iphigenia* with this dénouement or more probably suggested in a work of criticism (cf. chapter xvii. § 6) that Orestes on being led to his fate should speculate aloud upon the odd coincidence that both he and his sister should be sacrificed, thus revealing his identity to Iphigenia. Like most critics, Polyidos would have been a poor dramatist. There is an example of this form of discovery in the French opera *Cœur de Lion*, where the old knight says "goddam" and is thus discovered to be an Englishman.

^b In these cases the inference was presumably uttered

Orestes; therefore he has come." And there is Polyidus's^a idea about Iphigencia, for it is likely enough that Orestes should make an inference that, whereas his sister was sacrificed, here is the same thing happening to him. And in Theodectes' *Tydeus* that "having come to find a son, he is perishing himself." And the scene in the *Phineidae*, where on seeing the spot the women inferred their fate, that they were meant to die there for it was there that they had been exposed.^b

There is also a kind of fictitious discovery which depends on a false inference on the part of the audience, for instance in *Odysseus the False Messenger*, he said he would recognize the bow, which as a matter of fact he had not seen, but to assume that he really would reveal himself by this means is a false inference.^c

Best of all is the discovery which is brought about directly by the incidents, the surprise being produced by means of what is likely—take the scene in Sophocles' *Oedipus* or in the *Iphigeneia*—for it is likely enough that she should want to send a letter. These are the only discovery scenes which dispense with artificial tokens, like necklaces.^d In the second place come those that are the result of inference.

aloud and hence the identity of the speakers discovered. Nothing else is known of these plays.

^c See Additional Note, p. 117.

^d The classical example of these tokens in English drama is "the strawberry mark on the left arm" in *Box and Cox*. But Aristotle seems here to use "tokens" in a wider sense than at the beginning of the chapter and to include not only birthmarks, necklaces, etc., but any statement or action which may be used as a sign in the scene of Discovery.

17. Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ ἂν ἐναργέστατα [ὁ]¹ ὄρων ὥσπερ παρ' αὐτοῖς γιγνόμενος τοῖς πραττομένοις εὐρίσκοι τὸ πρέπον καὶ ἤκιστα ἂν λανθάνοι [τὸ] τὰ ὑπεναντία.

2 σημείου δὲ τούτου ὁ ἐπετιμᾶτο Καρκίνω· ὁ γὰρ Ἄμφιαραος ἐξ ἱεροῦ ἀνήει, ὁ μὴ ὄρωντα² τὸν ποιητὴν³ ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν
3 δυσχερανάντων τούτο τῶν θεατῶν. ὅσα δὲ δυνατὸν καὶ τοῖς σχήμασιν συναπεργαζόμενον. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσιν εἰσιν καὶ χεῖμαινε ὁ χεῖμαζόμενος καὶ χαλεπαίνει ὁ
4 ὀργιζόμενος ἀληθινώτατα. διὸ εὐφροῦς ἢ ποιητικῆ ἔστιν ἢ μανικοῦ· τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ δὲ ἐκστατικοί⁴ εἰσιν.

5 Τοὺς τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ
1455 b αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ' οὕτως
6 ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ἰφιγενείας τυθείσης τινὸς κόρης καὶ ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἰδρυνθείσης δὲ εἰς ἄλλην χώραν, ἐν ᾗ

¹ By. brackets ὁ which the copies omit: perhaps we should keep ὁ and insert ποιητῆς.

² ὄρωντα A^o.

³ ποιητὴν] I cannot persuade myself that θεατὴν A^o gives any sense and have adopted Dacier's suggestion.

⁴ ἐκστατικοί appears in one of the copies: A^o has ἐξεταστικοί.

^a The example is obscure. Clearly Carcinus introduced an absurdity which escaped notice until the play was staged. Margoliouth suggests that if Amphiarauos were a god he should come down, and if a mere hero, he should not have a temple. In *The Master of Ballantrae* Mrs. Henry cleans a sword by thrusting it up to the hilt in the ground—which is iron-bound by frost. This would be noticed on the stage: a reader may miss the incongruity.

17. In constructing plots and completing the effect by the help of dialogue the poet should, as far as possible, keep the scene before his eyes. Only thus by getting the picture as clear as if he were present at the actual event, will he find what is fitting and detect contradictions. The censure upon Carcinus is evidence of this. Amphiaraios was made to rise from a temple. The poet did not visualize the scene and therefore this escaped his notice, but on the stage it was a failure since the audience objected.^a The poet should also, as far as possible, complete the effect by using the gestures. For, if their natural powers are equal, those who are actually in the emotions are the most convincing; he who is agitated blusters and the angry man rages with the maximum of conviction.^b And that is why poetry needs either a sympathetic nature or a madman,^c the former being impressionable and the latter inspired.

The stories, whether they are traditional or whether you make them up yourself, should first be sketched in outline and then expanded by putting in episodes. I mean that one might look at the general outline, say of the *Iphigenia*, like this: A certain maiden has been sacrificed, and has disappeared beyond the ken of those who sacrificed her and has been established in another country,

^b Sir Joshua Reynolds used thus to simulate emotion before a mirror. In his Preface to the *Lyrical Ballads* Wordsworth says that the poet will wish "to bring his feelings near to those of the persons whose feelings he describes . . . and even confound and identify his own feelings with theirs." See also Burke, *On the Sublime and Beautiful*, 4. 4.

^c "Genius to madness near allied" is the meaning of *μαρικός* as used here. Plato held that the only excuse for a poet was that he couldn't help it.

νόμος ἦν τοὺς ξένους θύειν τῇ θεῶ, ταύτην ἔσχε τὴν
 ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη
 ἔλθειν τῆς ἱερείας, τὸ δὲ ὅτι ἀνεῖλεν ὁ θεὸς διὰ τινα
 αἰτίαν [ἐξω τοῦ καθόλου]¹ ἔλθειν ἐκεῖ καὶ ἐφ' ὃ τι
 δὲ ἐξω τοῦ μύθου· ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι
 μέλλων ἀνεγνώρισεν, εἶθ' ὡς Εὐριπίδης εἶθ' ὡς
 Πολύειδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ
 ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
 7 καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἦδη
 8 ὑποθέντα τὰ ὀνόματα ἐπεισοδιοῦν· ὅπως δὲ ἔσται
 οἰκεία τὰ ἐπεισόδια, οἷον ἐν τῷ Ὀρέστη ἡ μανία
 δι' ἧς ἐλήφθη καὶ ἡ σωτηρία διὰ τῆς καθάρσεως.
 9 Ἐν μὲν οὖν τοῖς δράμασιν τὰ ἐπεισόδια σύντομα,
 10 ἡ δ' ἐποποιία τούτοις μηκύνεται. τῆς γὰρ Ὀδυσ-
 σείας οὐ μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος
 ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσει-
 δῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως
 ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀν-
 αλίσκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὲ
 ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας ὅτι² αὐτός,
 ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς δι-
 11 ἐφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισο-
 ὅδια.

18. Ἔστι δὲ πάσης τραγωδίας τὸ μὲν δέσις τὸ
 δὲ λύσις, τὰ μὲν ἐξωθεν καὶ ἔνια τῶν ἐσωθεν πολ-

¹ Duentzer brackets these words which seem to be an explanation of ἐξω τοῦ μύθου with reference to the use of καθόλου in § 5.

² ὅτι By. for Α^ο τινὰς.

^a See p. 62, note a.

^b In the *Iphigeneia in Tauris* Orestes is captured because he is suffering from a fit of mania; and at the end Iphigeneia pretends that the image of Artemis has been infected by the blood-guiltiness of the Greek strangers, and that, before they

where it is a custom to sacrifice strangers to the goddess; and this priesthood she holds. Some time afterwards it happens that the brother of the priestess arrives there—the fact that the god told him to go there, and why, and the object of his journey, lie outside the outline-plot. He arrives, is seized, and is on the point of being sacrificed, when he reveals his identity either by Euripides' method or according to Polyidos,^a by making the very natural remark that after all it is not only his sister who was born to be sacrificed but himself too; and thus he is saved. Not until this has been done should you put in names and insert the episodes; and you must mind that the episodes are appropriate, as, for instance, in the case of Orestes the madness that led to his capture and his escape by means of the purification.^b

Now in drama the episodes are short, but it is by them that the epic gains its length. The *story* of the *Odyssey* is quite short. A man is for many years away from home and his footsteps are dogged by Poseidon and he is all alone. Moreover, affairs at home are in such a state that his estate is being wasted by suitors and a plot laid against his son, but after being storm-tossed he arrives himself, reveals who he is, and attacks them, with the result that he is saved and destroys his enemies. That is the essence, the rest is episodes.

18. In every tragedy there is a complication and a dénouement.^c The incidents outside the plot and some of those in it usually form the complication, can be sacrificed, she must cleanse both image and strangers secretly in the sea. Thus they all escape together by boat.

^c The Greek says simply "tying?" and "loosing." Complication and dénouement seem clumsy equivalents, yet they are the words we use in dramatic criticism.

2 *λάκεις ἢ δέσις, τὸ δὲ λοιπὸν ἢ λύσις. λέγω δὲ δέσις*
μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους
ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαίνειν εἰς εὐτυχίαν <ἐκ
δυστυχίας συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν>,¹
λύσις δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι
 3 *τέλους· ὥσπερ ἐν τῷ Λυγκεῖ τῷ Θεοδέκτου δέσις*
μὲν τὰ τε προπεπραγμένα καὶ ἡ τοῦ παιδίου λήψις
καὶ πάλιν ἡ αὐτῶν, <λύσις>² δ' ἡ ἀπὸ τῆς αἰτιά-
σεως τοῦ θανάτου μέχρι τοῦ τέλους. δίκαιον δὲ
καὶ τραγωδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδενὶ
ἴσως τῷ μύθῳ· τοῦτο δέ, ὣν ἡ αὐτὴ πλοκὴ καὶ λύσις.
πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς· δεῖ δὲ ἄμφω
ἀεὶ κρατεῖσθαι.³

4 *Τραγωδίας δὲ εἶδη εἰσὶ τέσσαρα (τοσαῦτα γὰρ*
 5 *καὶ τὰ μέρη ἐλέχθη), ἡ μὲν πεπλεγμένη, ἧς τὸ ὅλον*
 6 *ἐστὶν περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητικὴ,*
 7 *οἷον οἱ τε Αἴαντες καὶ οἱ Ἰξίοιες, ἡ δὲ ἠθικὴ, οἷον*
 1456 a *αἱ Φθιώτιδες καὶ ὁ Πηλεὺς. τὸ δὲ τέταρτον ὄψις,⁴*
 8 *οἷον αἱ τε Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ἄδου.*
 9 *μάλιστα μὲν οὖν ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ*

¹ The inserted words are V.'s suggestion and obviously needed.

² One of the copies gives *λύσις*, which is clearly wanted.

³ The words *δίκαιον δὲ . . . κρατεῖσθαι* come in A^o at 1456 b lines 7-10. I have adopted Susemihl's suggestion and transferred them here for the sake of the sense. *οὐδενὶ* Tyrwhitt for A^o *οὐδέν*.

⁴ A^o has *τὸ δὲ τέταρτον οἷς*: *ὄψις*, very close to *οἷς* in uncials, is By.'s conjecture.

^a See p. 41, note c. The boy must be Abas, and "they" are presumably Danaus and perhaps his other daughters.

the rest is the dénouement. I mean this, that the complication is the part from the beginning up to the point which immediately precedes the occurrence of a change from bad to good fortune or from good fortune to bad; the dénouement is from the beginning of the change down to the end. For instance, in the *Lynceus* of Theodectes the complication is the preceding events, and the seizure of the boy, and then their own seizure; and the dénouement is from the capital charge to the end.^a

Tragedies should properly be classed as the same or different mainly in virtue of the plot, that is to say those that have the same entanglement and dénouement. Many who entangle well are bad at the dénouement. Both should always be mastered.

There are four varieties of tragedy—the same as the number given for the “elements”^b—first the complex kind, which all turns on reversal and discovery; the “calamity play” like the stories of Ajax and Ixion; the “character play” like the *Phthian Women*^c and the *Peleus*.^d The fourth element is spectacle, like the *Phorcides*^e and *Prometheus*, and all scenes laid in Hades. One should ideally try to include all these elements or, Aristotle seems to regard the arrest of Danaus not as part of the *λύσις*, but as the end of the *δράσις*.

^b Apparently the reference here is to the four elements into which in the course of chapters x.-xv. Plot has been analysed, “Reversal,” “Discovery,” “Calamity,” and “Character.” But the symmetry is spoilt by the fact that his first species, “the complex play,” corresponds to the first two of these four elements, viz. to “Reversal” and “Discovery.” Thus his fourth species is left in the air and he hurriedly introduces “Spectacle” as the fourth corresponding element. Other explanations seem even sillier than this.

^c By Sophocles.

^d Both Sophocles and Euripides wrote a *Peleus*.

^e See Add. Note, p. 118.

μή, τὰ μέγιστα καὶ πλείστα, ἄλλως τε καὶ ὡς νῦν συκοφαντοῦσιν τοὺς ποιητάς· γεγονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἰδίου ἀγαθοῦ ἀξιούσι τὸν ἕνα ὑπερβάλλειν.

- 12 Χρῆ δὲ ὅπερ εἴρηται πολλάκις μεμνησθαι καὶ μὴ
 13 ποιεῖν ἐποποιικὸν σύστημα τραγωδίας. ἐποποιικὸν
 δὲ λέγω [δὲ] τὸ πολὺμυθον· οἶον εἴ τις τὸν τῆς
 14 Ἰλιάδος ὄλον ποιῶι μῦθον. ἐκεῖ μὲν γὰρ διὰ τὸ
 μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος, ἐν
 δὲ τοῖς δράμασι πολὺν παρὰ τὴν ὑπόληψιν ἀποβαίνει.
 15 σημεῖον δέ, ὅσοι πέρσιν Ἰλίου ὄλην ἐποίησαν καὶ
 μὴ κατὰ μέρος ὥσπερ Εὐριπίδης, <ἢ> Νιόβην καὶ
 μὴ ὥσπερ Αἰσχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνί-
 ζονται, ἐπεὶ καὶ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνῳ.
 16 ἐν δὲ ταῖς περιπετείαις καὶ ἐν τοῖς ἀπλοῖς πράγ-
 μασι στοχάζονται ὧν βούλονται θαυμαστῶς· τρα-
 17 γικὸν γὰρ τοῦτο καὶ φιλόανθρωπον. ἔστιν δὲ τοῦτο,
 ὅταν ὁ σοφὸς μὲν μετὰ πονηρίας <δ' > ἐξαπατηθῆ,
 ὥσπερ Σίσυφος, καὶ ὁ ἀνδρείος μὲν ἀδικὸς δὲ
 18 ἠττηθῆ. ἔστιν δὲ τοῦτο εἰκὸς ὥσπερ Ἀγάθων
 λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκὸς.
 19 Καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑπο-
 κριτῶν καὶ μόριον εἶναι τοῦ ὄλου καὶ συναγωνίζε-
 σθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ.
 20 τοῖς δὲ λοιποῖς τὰ ἀδόμητα <οὐδὲν> μᾶλλον τοῦ
 μύθου ἢ ἄλλης τραγωδίας ἐστίν· διὸ ἐμβόλιμα ἄδου-
 σιν πρώτου ἄρξαντος Ἀγάθωνος τοῦ τοιούτου.
 καίτοι τί διαφέρει ἢ ἐμβόλιμα ἄδειν ἢ εἰ ρῆσιν ἐξ
 ἄλλου εἰς ἄλλο ἀρμόττοι ἢ ἐπεισόδιον ὄλον;

19. Περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν

^a i.e. those that have no "Discovery" or "Reversal."
 See chapter x.

failing that, the most important and as many as possible, especially since it is the modern fashion to carp at poets, and, because there have been good poets in each style, to demand that a single author should surpass the peculiar merits of each.

One must remember, as we have often said, not to make a tragedy an epic structure: by epic I mean made up of many stories—suppose, for instance, one were to dramatize the *Iliad* as a whole. The length of the *Iliad* allows to the parts their proper size, but in plays the result is full of disappointment. And the proof is that all who have dramatized the Sack of Troy as a whole, and not, like Euripides, piecemeal, or the Niobe story as a whole and not like Aeschylus, either fail or fare badly in competition. Indeed even Agathon failed in this point alone. In “reversals,” however, and in “simple” stories^a too, they admirably achieve their end, which is a tragic effect that also satisfies your feelings. This is achieved when the wise man, who is, however, unscrupulous, is deceived—like Sisyphus—and the man who is brave but wicked is worsted. And this, as Agathon says, is a likely result, since it is likely that many quite unlikely things should happen.

The chorus too must be regarded as one of the actors. It must be part of the whole and share in the action, not as in Euripides but as in Sophocles. In the others the choral odes have no more to do with the plot than with any other tragedy. And so they sing interludes, a practice begun by Agathon. And yet to sing interludes is quite as bad as transferring a whole speech or scene from one play to another.

19. The other factors have been already discussed.

- 2 δὲ περὶ λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν
 περὶ τὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω,
 3 τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης τῆς μεθόδου. ἔστι
 δὲ κατὰ τὴν διάνοιαν ταῦτα ὅσα ὑπὸ τοῦ λόγου δεῖ
 4 παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀπο-
 δεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν
 1456 b (οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα τοιαῦτα) καὶ
 5 ἔτι μέγεθος καὶ μικρότητας. δῆλον δὲ ὅτι καὶ ἐν
 τοῖς πράγμασι ἀπὸ τῶν αὐτῶν ἰδεῶν δεῖ χρῆσθαι
 ὅταν ἢ ἔλεον ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δέη παρα-
 6 σκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν δεῖ
 φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ
 τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον
 γίνεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ
 φανοῖτο ἢ δέοι¹ καὶ μὴ διὰ τὸν λόγον;
- 7 Τῶν δὲ περὶ τὴν λέξιν ἐν μὲν ἔστιν εἶδος θεωρίας
 τὰ σχήματα τῆς λέξεως, ἃ ἔστιν εἰδέναι τῆς ὑπο-
 κριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχοντος ἀρχι-
 τεκτονικῆν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διήγησις¹
 καὶ ἀπειλή καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι
 8 ἄλλο τοιοῦτον· παρὰ γὰρ τὴν τούτων γνῶσιν ἢ
 ἄγνοιαν οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται
 ὅ τι καὶ ἄξιον σπουδῆς. τί γὰρ ἂν τις ὑπολάβοι
 ἡμαρτηθῆσθαι ἃ Πρωταγόρας ἐπιτιμᾷ, ὅτι εὐχεσθαι

¹ ἢ δέοι V.'s third edition for Λ^c ἠδέα.

^a "Thought"—no English word exactly corresponds with *διάνοια*—is all that which is expressed or effected by the words (cf. chap. vi. §§ 22, 23 and 25). Thus the student is rightly referred to the *Art of Rhetoric*, where he learns "what to say in every case." Aristotle adds that the rules there given for the use of *λέξις* will guide him also in the use of incidents, since the same effect may be produced either by talk or by "situation."

It remains to speak of "Diction" and "Thought." All that concerns Thought may be left to the treatise on Rhetoric, for the subject is more proper to that inquiry.^a Under the head of Thought come all the effects to be produced by the language. Some of these are proof and refutation, the arousing of feelings like pity, fear, anger, and so on, and then again exaggeration and depreciation.^b It is clear that in the case of the incidents, too, one should work on the same principles, when effects of pity or terror or exaggeration or probability have to be produced. There is just this difference, that some effects must be clear without explanation,^c whereas others are produced in the speeches by the speaker and are due to the speeches. For what would be the use of a speaker, if the required effect were likely to be felt without the aid of the speeches?

Under the head of Diction one subject of inquiry is the various modes of speech, the knowledge of which is proper to elocution or to the man who knows the master art^d—I mean for instance, what is a command, a prayer, a statement, a threat, question, answer, and so on. The knowledge or ignorance of such matters brings upon the poet no censure worth serious consideration. For who could suppose that there is any fault in the passage which Protagoras censures, because Homer, intending to

^b It is an important part of the orator's skill to depreciate what is important and to exaggerate trivial points.

^c Those produced by "situation."

^d Rhetoric is a "master art" in relation to elocution, since it decides the effects to be produced, and elocution decides how to produce them. So the doctor's art is "master" to that of the dispenser, and the art of riding to that of the maker of bridles.

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οἰόμενος ἐπιτάττει εἰπὼν “ μῆνιν ἄειδε θεά ” ; τὸ γὰρ κελεῦσαι φησὶν ποιεῖν τι ἢ μὴ ἐπίταξις ἔστιν.
 9 διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὄν θεώρημα.

20. Τῆς δὲ λέξεως ἀπάσης τὰδ' ἔστι τὰ μέρη, στοιχείον συλλαβῆ σύνδεσμος ἄρθρον ὄνομα ῥῆμα
 2 πτώσις λόγος. στοιχείον μὲν οὖν ἔστιν φωνῆ ἀδιαίρετος, οὐ πᾶσα δὲ ἀλλ' ἐξ ἧς πέφυκε συνετὴ γίνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν ἀδιαί-
 3 ρετοι φωναὶ ὧν οὐδεμίαν λέγω στοιχείον. ταύτης δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ ἄφωνον. ἔστιν δὲ φωνῆεν μὲν <τὸ>¹ ἄνευ προσβολῆς ἔχον φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ τῶν ἐχόντων τινὰ φωνὴν γινόμενον
 4 ἀκουστόν, οἷον τὸ Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασιν τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύτητι ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν καθ' ἕκαστον [ἐν]² τοῖς μετρικοῖς προσήκει θεωρεῖν.

5 Συλλαβῆ δὲ ἔστιν φωνῆ ἄσημος συνθετὴ ἐξ ἀφώνου καὶ φωνῆν ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβῆ καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἔστιν.

¹ τὸ added by Christ.

² Spengel brackets ἐν.

^a A translator is bound to render this chapter, since the balance of evidence is in favour of its inclusion. But the reader is advised to skip it, since it is written from the point of view of grammar and philology, and does not, like the succeeding chapter, deal with the literary use of

utter a prayer, gives a command when he says, "Sing, goddess, the wrath"? To order something to be done or not is, he points out, a command.

So we may leave this topic as one that belongs not to poetry but to another art.

20. Diction as a whole ^a is made up of these parts: letter, syllable, conjunction, joint,^b noun, verb, case, phrase. A letter is an indivisible sound, not every such sound but one of which an intelligible sound can be formed. Animals utter indivisible sounds but none that I should call a letter. Such sounds may be subdivided into vowel, semi-vowel, and mute. A vowel is that which without any addition has an audible sound; a semivowel needs the addition of another letter to give it audible sound, for instance S and R; a mute is that which with addition has no sound of its own but becomes audible when combined with some of the letters which have a sound. Examples of mutes are G and D. Letters differ according to the shape of the mouth and the place at which they are sounded; in being with or without aspiration; in being long and short; and lastly in having an acute, grave, or intermediate accent. But the detailed study of these matters properly concerns students of metre.

A syllable is a sound without meaning, composed of a mute and a letter that has a sound. GR, for example, without A is a syllable just as much as GRA with an A. But these distinctions also belong to the theory of metre.

words. It is also very obscure. Students should refer to Bywater's edition.

^b A "joint," as defined below, appears to be a word which indicates the beginning or end of a clause.

- 6 Σύνδεσμος δέ ἐστιν φωνή ἄσημος ἢ οὔτε κωλύει
 1457 a οὔτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ πλειόνων
 φωνῶν πεφυκυῖαν συντίθεσθαι [. . . καὶ ἐπὶ τῶν
 ἄκρων καὶ ἐπὶ τοῦ μέσου]¹ ἢ μὴ ἀρμόττει ἐν ἀρχῇ
 λόγου τιθέναι καθ' αὐτόν, οἷον μὲν δὴ τοὶ δέ· ἢ φωνή
 ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν
 δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν οἷον τὸ
 ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα.²
- 7 "Ἄρθρον δ' ἐστὶ φωνή ἄσημος ἢ λόγου ἀρχὴν ἢ
 τέλος ἢ διορισμὸν δηλοῖ, [ἢ φωνή ἄσημος ἢ οὔτε
 κωλύει οὔτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ πλειό-
 νων φωνῶν]³ πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἄκρων
 καὶ ἐπὶ τοῦ μέσου.
- 8 "Ὄνομα δέ ἐστι φωνή συνθετὴ σημαντικὴ ἄνευ
 χρόνου ἧς μέρος οὐδὲν ἐστὶ καθ' αὐτὸ σημαντικόν·
 ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ'
 αὐτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ
 σημαίνει.
- 9 Ῥῆμα δὲ φωνή συνθετὴ σημαντικὴ μετὰ χρόνου
 ἧς οὐδὲν μέρος σημαίνει καθ' αὐτὸ ὡσπερ καὶ ἐπὶ
 τῶν ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ
 σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσ-
 σημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν παρ-
 εληλυθότα.
- 10 Πτώσις δ' ἐστὶν ὀνόματος ἢ ῥήματος ἢ μὲν τὸ
 κατὰ <τὸ> τούτου ἢ τούτῳ σημαῖνον καὶ ὅσα
 τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον ἄνθρωποι
 ἢ ἄνθρωπος, ἢ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ'
 ἐρώτησιν ἐπίταξιν· τὸ γὰρ ἐβάδισεν; ἢ βάδιζε
 πτώσις ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν.

¹ See note 3 below.

² V. keeps οἷον . . . τὰ ἄλλα after διορισμὸν δηλοῖ where

A conjunction is a sound without meaning, which neither hinders nor causes the formation of a single significant sound or phrase out of several sounds, and which, if the phrase stands by itself, cannot properly stand at the beginning of it, *e.g.* μέν, δὴ, τοί, δέ; or else it is a sound without meaning capable of forming one significant sound or phrase out of several sounds having each a meaning of their own, *e.g.* ἀμφί, περί.

A joint is a sound without meaning which marks the beginning or end of a phrase or a division in it, and naturally stands at either end or in the middle.^a

A noun is a composite sound with a meaning, not indicative of time, no part of which has a meaning by itself; for in compounds we do not use each part as having a meaning of its own, for instance, in "Theodorus," there is no meaning of δῶρον (gift).

A verb is a composite sound with a meaning, indicative of time, no part of which has a meaning by itself—just as in nouns. "Man" or "white" does not signify time, but "walks" and "has walked" connote present and past time respectively.

A case (or inflexion) of a noun or verb is that which signifies either "of" or "to" a thing and the like; or gives the sense of "one" or "many" *e.g.* men and man; or else it may depend on the delivery, for example question and command. "Walked?" and "Walk!" are verbal "cases" of this kind.

^a This paragraph remains a cause of despair. Bywater's notes suggest a restoration.

they stand in A^c. But they seem to exemplify the alternative meaning of σύνδεσμος.

³ V. brackets ἡ φωνή . . . ἐπὶ τοῦ μέσου. I have followed By.'s suggestion and rescued the last ten words. Clearly there has been confusion with 1457 a 2.

- 11 Λόγος δὲ φωνῆ συνθετὴ σημαντικὴ ἥς ἔνια μέρη
 12 καθ' αὐτὰ σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημά-
 των καὶ ὀνομάτων σύγκειται (οἷον ὁ τοῦ ἀνθρώπου
 ὀρισμός) ἀλλ' ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον,
 μέρος μέντοι αἰεὶ τι σημαῖνον ἕξει οἷον ἐν τῷ βαδί-
 13 ζει Κλέων ὁ Κλέων. εἷς δὲ ἐστὶ λόγος διχῶς, ἢ
 γὰρ ὁ ἐν σημαίνων, ἢ ὁ ἐκ πλειόνων συνδέσμων, οἷον
 ἢ Ἰλιάς μὲν συνδέσμων εἷς, ὁ δὲ τοῦ ἀνθρώπου τῷ
 ἐν σημαίνειν.

21. Ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ
 λέγω ὃ μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ, τὸ
 2 δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαινόντος, [καὶ
 ἀσήμου],¹ πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος, καὶ
 3 ἀσήμου, τὸ δὲ ἐκ σημαινόντων σύγκειται. εἷς δ'
 ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλα-
 1457 b πλοῦν, οἷον τὰ πολλὰ τῶν μεγαλειωτῶν,² Ἐρμο-
 4 καϊκόξανθος . . . ἅπαν δὲ ὄνομά ἐστὶν ἢ κύριον
 ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον ἢ
 ἐπεκτεταμένον ἢ ὑψηρημένον ἢ ἐξηλλαγμένον.
 5 λέγω δὲ κύριον μὲν ὧ χρῶνται ἕκαστοι, γλῶτταν δὲ
 6 ὧ ἕτεροι· ὥστε φανερόν ὅτι καὶ γλῶτταν καὶ κύριον

¹ I have followed Ussing and omitted *καὶ ἀσήμου* as an unintelligible repetition.

² *μεγαλειωτῶν* By. for *Αῶ μεγαλιωτῶν*. On the margin of one of the copies is written *κολλητομογαλιωτῶν*, which may conceal the real reading, *i.e.* a multiple animal. In the Arabic transcript the sentence finishes with some words about "praying to the Lord of Heaven" which might seem to indicate a third multiple word.

^a There is no exact English equivalent of this meaning of *λόγος*, which has been used already in § 7 above without explanation. "Statement" and "proposition" also cover part of its meaning.

^b Probably one of the two definitions given in the *Topics*,

A phrase ^a is a composite sound with a meaning, some parts of which mean something by themselves. It is not true to say that every "phrase" is made up of nouns and verbs, *e.g.* the definition of man ^b; but although it is possible to have a "phrase" without verbs, yet some part of it will always have a meaning of its own, for example, Cleon in "Cleon walks." A "phrase" may be a unit in two ways; either it signifies one thing or it is a combination of several "phrases." The unity of the *Iliad*, for instance, is due to such combination, but the definition of man is "one phrase" because it signifies one thing.

21. Nouns are of two kinds. There is the simple noun, by which I mean one made up of parts that have no meaning, like $\gamma\eta$, and there is the compound noun. These may be made up either of a part which has no meaning and a part which has a meaning—though it does not have its meaning in the compound—or of two parts both having a meaning. A compound noun may be triple and quadruple and multiple, *e.g.* many of the bombastic names like Hermocaïcoxanthus.^c . . . Every noun is either "ordinary" ^d or "rare" or "metaphorical" or "ornamental" or "invented" or "lengthened" or "curtailed" or "altered." An "ordinary" word is one used by everybody, a "rare" word one used by some; so that a word may obviously be "a two-footed land animal" and "an animal amenable to reason."

^c A compound of the names of three rivers, Hermus, Caicus, and Xanthus.

^d *i.e.* one which has gained normal currency as contrasted with the "rare word," which is confined to a dialect or borrowed from a foreign language.

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εἶναι δυνατόν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγγνον Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα.

- 7 Μεταφορὰ δὲ ἐστὶν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἶδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἶδους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον.
- 8 λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος οἶον “ νηῦς δέ μοι
- 9 ἦδ’ ἔστηκεν ”· τὸ γὰρ ὀρμεῖν ἐστὶν ἐστάναι τι. ἀπ’ εἶδους δὲ ἐπὶ γένος “ ἦ δὴ μυρί’ Ὀδυσσεὺς ἐσθλὰ ἔοργεν. ” τὸ γὰρ μυρίον πολὺ ἐστὶν, ὧ νῦν ἀντὶ
- 10 τοῦ πολλοῦ κέχρηται. ἀπ’ εἶδους δὲ ἐπὶ εἶδος οἶον “ χαλκῶ ἀπὸ ψυχὴν ἀρύσας ” καὶ “ ταμῶν ἀπειρεὶ χαλκῶ. ” ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν· ἄμφω γὰρ ἀφελεῖν τί ἐστὶν.
- 11 Τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχη τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ
- 12 ἀντὶ τοῦ τετάρτου τὸ δεύτερον. καὶ ἐνίοτε προστιθέασιν ἀνθ’ οὗ λέγει πρὸς ὃ ἐστὶ. λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίς πρὸς
- 13 Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὁ γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆρας ἡμέρας ἢ ὡσπερ Ἐμπειδοκλῆς, καὶ τὸ γῆρας
- 14 ἐσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ’ οὐκ ἐστὶν

^a Meaning “spear.”

^b Probably “the bronze” is in the first case a knife and in the second a cupping-bowl. This would make the metaphor intelligible.

^c This may claim to be one of Aristotle’s least lucid sentences. It means this: If Old Age: Life :: Evening: Day, then we may call old age “the Evening of Life.” In that case “old age” is “the term supplanted by the metaphor,” and it is relative to “Life”; therefore “Life”

both "ordinary" and "rare," but not in relation to the same people. *σίγνον*,^a for instance, is to the Cypriots an "ordinary" word but to us a "rare" one.

Metaphor is the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or else by analogy. An example of a term transferred from genus to species is "Here *stands* my ship." Riding at anchor is a species of standing. An example of transference from species to genus is "Indeed *ten thousand* noble things Odysseus did," for ten thousand, which is a species of many, is here used instead of the word "many." An example of transference from one species to another is "*Drawing off* his life with the bronze" and "*Severing* with the tireless bronze," where "drawing off" is used for "severing" and "severing" for "drawing off," both being species of "removing."^b

Metaphor by analogy means this: when B is to A as D is to C, then instead of B the poet will say D and B instead of D. And sometimes they add that to which the term supplanted by the metaphor is relative.^c For instance, a cup is to Dionysus what a shield is to Ares; so he will call the cup "Dionysus's shield" and the shield "Ares' cup." Or old age is to life as evening is to day; so he will call the evening "day's old-age" or use Empedocles' phrase^d; and old age he will call "the evening of life" or "life's setting sun." Sometimes there is

(*i.e.* "that to which the term supplanted by the metaphor is relative") is added to the metaphorical (or "transferred") term "Evening."^d Unknown to us.

ARISTOTLE

ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἦττον ὁμοίως λεχθήσεται· οἷον τὸ τὸν καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἐπὶ τοῦ ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἡλίον καὶ τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἴρηται “σπείρων θεοκτίσταν φλόγα.”

- 15 “Ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ' ἄουον. . . .
- 17 Πεποιημένον δ' ἐστὶν ὃ ὅλως μὴ καλούμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής· δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα, οἷον τὰ κέρατα ἐρνύγας καὶ τὸν ἱερέα ἀρητῆρα.
- 18 Ἐπεκτεταμένον δὲ ἐστὶν ἢ ἀφηρημένον τὸ μὲν
 1458 a ἐὰν φωνήεντι μακροτέρῳ κεκρημένον ἢ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένη, τὸ δὲ ἂν ἀφηρημένον τι ἢ
 19 αὐτοῦ, ἐπεκτεταμένον μὲν οἷον τὸ πόλεως πόλης καὶ τὸ Πηλείδου³ Πηληιάδew, ἀφηρημένον δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ “μία γίνεται ἀμφοτέρων ὄψ.”
- 20 Ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ ὀνομαζομένου τὸ μὲν καταλείπη τὸ δὲ ποιῇ, οἷον τὸ “δεξιτερόν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.
- 21 Αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ
 22 θήλεα τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾶ εἰς τὸ

¹ ἐπὶ Schmidt for A^c ἀπὸ.

² Πηλείδου By. from one of the copies for A^c Πηλέος which V. reads with a lacuna after it.

³ Or you might call Love “Venus's bloodless War.” At this point a few lines on “Ornament” have evidently been lost, since this is its place in the catalogue of nouns above. By “ornament” he seems to mean an embellishing epithet or synonym. In the *Rhetoric* he quotes “Our lady the

no word for some of the terms of the analogy but the metaphor can be used all the same. For instance, to scatter seed is to sow, but there is no word for the action of the sun in scattering its fire. Yet this has to the sunshine the same relation as sowing has to the seed, and so you have the phrase "sowing the god-created fire."

Besides this another way of employing metaphor is to call a thing by the strange name and then to deny it some attribute of that name. For instance, suppose you call the shield not "Ares' cup" but a "wineless cup."^a . . .

An invented word is one not used at all by any people and coined by the poet. There seem to be such words, e.g. "sprouters" for horns and "pray-er" for priest.

A word is "lengthened" or "curtailed," the former when use is made of a longer vowel than usual or a syllable inserted, and the latter when part of the word is curtailed. An example of a lengthened word is *πόλῆος* for *πολέως* and *Πηληιάδew* for *Πηλείδου*; and of a curtailed word *κρῖ* and *δῶ*, and e.g. *μία γίνεται ἀμφοτέρων ὄψ*.^b

A word is "altered" when the poet coins part of the word and leaves the rest unchanged, e.g. *δεξιτερὸν κατὰ μαζόν* instead of *δεξιόν*.

Of the nouns themselves, some are masculine, some feminine, and some neuter.^c Masculine are

"fig-tree" as a misplaced "ornament." One might add the seventeenth-century use of "Thames" for "water."

^b *κρῖ* for *κριθή*, "barley"; *δῶ* for *δῶμα* "house"; *ὄψ* for *ὄψις* "face," "eye," or "appearance."

^c This paragraph the reader should either skip or study with Bywater's notes. Without them these generalizations on gender seem merely wrong.

Ν καὶ Ρ <καὶ Σ> καὶ ὅσα ἐκ τούτου σύγκειται,
 23 (ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ), θήλεα δὲ ὅσα ἐκ τῶν
 φωνηέντων εἰς τε τὰ ἀεὶ μακρά, ὅσον εἰς Η καὶ Ω, καὶ
 24 τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει
 πλήθη εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ
 25 τὸ Ξ <τῷ Σ¹> ταῦτά ἐστιν. εἰς δὲ ἄφωνον οὐδὲν
 26 ὄνομα τελευτᾷ, οὐδὲ εἰς φωνήεν βραχύ. εἰς δὲ τὸ
 Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ πέντε.
 τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.

22. Λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴν εἶναι.
 σαφειστάτη μὲν οὖν ἐστὶν ἢ ἐκ τῶν κυρίων ὀνομά-
 2 των, ἀλλὰ ταπεινὴ. παράδειγμα δὲ ἡ Κλεοφῶντος
 3 ποιήσις καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάπτουσα
 τὸ ἰδιωτικὸν ἢ τοῖς ξενικοῖς κεχρημένη. ξενικὸν
 δὲ λέγω γλωτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ
 4 πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἂν τις [ἂν] ἅπαντα
 τοιαῦτα ποιήσῃ, ἢ αἰνίγμα ἔσται ἢ βαρβαρισμός·
 ἂν μὲν οὖν ἐκ μεταφορῶν, αἰνίγμα, εἰάν δὲ ἐκ
 5 γλωττῶν, βαρβαρισμός. αἰνίγματός τε γὰρ ἰδέα
 αὕτη ἐστὶ, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι.
 κατὰ μὲν οὖν τὴν τῶν ὀνομάτων σύνθεσιν οὐχ ὅσον
 τε τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορὰν ἐν-
 δέχεται, ὅσον "ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι
 6 κολλήσαντα," καὶ τὰ τοιαῦτα. ἐκ τῶν γλωττῶν
 7 βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαι πως τούτοις· τὸ
 μὲν γὰρ μὴ ἰδιωτικὸν ποιήσῃ μηδὲ ταπεινόν, ὅσον

¹ τῷ Σ] an anonymous conjecture adopted by By. as necessary to the sense.

^a See p. 10, note.

^b A tragedian whom Aristophanes ridicules for the insipidity of his diction.

^c See preceding chapter § 19.

all that end in N and P and Σ and in the two compounds of Σ, Ψ and Ξ. Feminine are all that end in those of the vowels that are always long, for instance Η and Ω, and in Α among vowels that can be lengthened. The result is that the number of masculine and feminine terminations is the same, for Ψ and Ξ are the same as Σ. No noun ends in a mute or in a short vowel. Only three end in Ι, μέλι, κόμμι, and πέπερι. Five end in Υ. The neuters end in these letters and in Ν and Σ.

22. The merit of diction is to be clear and not commonplace. The clearest diction is that made up of ordinary words, but it is commonplace. An example is the poetry of Cleophon^a and of Sthenelus.^b That which employs unfamiliar words is dignified and outside the common usage. By "unfamiliar" I mean a rare word, a metaphor, a lengthening,^c and anything beyond the ordinary use. But if a poet writes entirely in such words, the result will be either a riddle or jargon; if made up of metaphors, a riddle and if of rare words, jargon. The essence of a riddle consists in describing a fact by an impossible combination of words. By merely combining the ordinary names of things this cannot be done, but it is made possible by combining metaphors. For instance, "I saw a man weld bronze upon a man with fire," and so on.^d A medley of rare words is jargon. We need then a sort of mixture of the two. For the one kind will save the diction from being prosaic

^a The answer is a cupping-bowl. This was a bronze vessel which was applied to the body at the place at which a small incision had been made. Heated lint was placed in the bowl of it and the reduction of air-pressure thus caused a strong flow of blood. For this form of riddle cf. "Out of the strong came forth sweetness."

ARISTOTLE

ἡ γλώττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τᾶλλα
τὰ εἰρημένα εἶδη, τὸ δὲ κύριον τὴν σαφήνειαν.

- 8 Οὐκ ἐλάχιστον δὲ μέρος συμβάλλεται εἰς τὸ
1458^b σαφὲς τῆς λέξεως καὶ μὴ ιδιωτικὸν αἰ ἐπεκτάσεις
καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομάτων· διὰ μὲν
γὰρ τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον παρὰ τὸ εἰωθὸς
γιγνόμενον τὸ μὴ ιδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-
9 νωνεῖν τοῦ εἰωθότος τὸ σαφὲς ἔσται. ὥστε οὐκ
ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ
τῆς διαλέκτου καὶ διακωμωδοῦντες τὸν ποιητὴν,
οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥάδιον ποιεῖν, εἴ τις
δώσει ἐκτείνειν ἐφ' ὅπόσον βούλεται, ἰαμβοποιήσας
ἐν αὐτῇ τῇ λέξει. “ Ἐπιχάρην εἶδον Μαραθῶνάδε
βαδίζοντα,” καὶ “ οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου
10 ἑλλέβορον.” τὸ μὲν οὖν φαίνεσθαι πως χρώμενον
11 τούτῳ τῷ τρόπῳ γελοῖον· τὸ δὲ μέτριον¹ κοινὸν
ἀπάντων ἐστὶ τῶν μερῶν. καὶ γὰρ μεταφοραῖς καὶ
γλώτταις καὶ τοῖς ἄλλοις εἶδεσι χρώμενος ἀπρεπῶς
καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο.
12 Τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ τῶν ἐπῶν
θεωρεῖσθω ἐντιθεμένων τῶν ὀνομάτων εἰς τὸ μέτρον.
13 καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ
ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεῖς ἂν τις τὰ κύρια

¹ μέτριον Spengel for A^o μέτρον.

^a See p. 82, note.

^b A critic of this name wrote on the drama, but his date is uncertain.

^c In Homer we find short vowels lengthened “ by position,” but, whereas Homer uses the licence sparingly, Euclides raised a laugh by overdoing it and writing in parody such hexameters as those here quoted. A modern parallel may illustrate this. The poet Stephen Phillips employed to excess the licence which allows a clash between the natural accent

and commonplace, the rare word, for example, and the metaphor and the "ornament,"^a whereas the ordinary words give clarity.

A considerable aid to clarity and distinction are the lengthening and abbreviation and alteration of words. Being otherwise than in the ordinary form and thus unusual, these will produce the effect of distinction, and clarity will be preserved by retaining part of the usual form. Those critics are therefore wrong who censure this manner of idiom and poke fun at the poet, as did the elder Euclides^b who said it was easy to write poetry, granted the right to lengthen syllables at will. He had made a burlesque in this very style :

Ἐπιχάρην εἶδ' ὄν Μαράθῶνάδε | βᾶδιζόντα

and

ὄκ ἄν | γ' ἐράμενος τὸν | ἐκεῖνου ἔλλέβορον.^c

Now to make an obtrusive use of this licence is ridiculous; but moderation is a requisite common to all kinds of writing. The same effect could be got by using metaphors and rare words and the rest unsuitably for the express purpose of raising a laugh.

What a difference is made by the proper use of such licence may be seen in epic poetry, if you substitute in the verse the ordinary forms. Take a rare word or metaphor or any of the others and substitute the ordinary word; the truth of our and the metrical ictus, and Mr. Owen Seaman, "for the express purpose of raising a laugh," parodied the trick by carrying it to further excess and wrote in blank verse,

"She á milliner wás and hér brothérs
Dynamitérs."

ARISTOTLE

ὄνόματα κατίδοι ὅτι ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἱαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὄνομα μετατιθέντος, ἀντὶ κυρίου εἰωθότος γλῶτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτῆτῃ ἐποίησε

φαγέδαινα ἧ μου σάρκας ἐσθίει ποδός,

ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀειδής,

εἴ τις λέγοι τὰ κύρια μετατιθείς

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής.

καὶ

δίφρον τ' ἀεικέλιον καταθείς ὀλίγην τε τράπεζαν.

δίφρον μοχθηρὸν καταθείς μικράν τε τράπεζαν.

καὶ τὸ "ἠιόνες βοόωσιν" ἠιόνες κράζουσιν.

- 14 "Ἐτι δὲ Ἀριφράδης τοὺς τραγωδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν εἶποι ἐν τῇ διαλέκτῳ τούτοις χρώνται, οἷον τὸ δωμάτων ἄπο ἀλλὰ μὴ ἀπὸ δωμάτων
 1459^a καὶ τὸ σέθεν καὶ τὸ ἐγὼ δέ νιν καὶ τὸ Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως καὶ ὅσα ἄλλα τοιαῦτα.
 15 διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο ἡγνῶει.
 16 "Ἐστίν δὲ μέγα μὲν τὸ ἐκάστω τῶν εἰρημένων πρεπόντως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτ-

^a Similarly we might use "ordinary" words instead of those which Keats chose so carefully and speak of "wonderful windows abutting on to a dangerous sea-shore in a dreary, mysterious country."

contention will then be obvious. For instance, Aeschylus and Euripides wrote the same iambic line with the change of one word only, a rare word in place of one made ordinary by custom, yet the one line seems beautiful and the other trivial. Aeschylus in the *Philoctetes* wrote,

The ulcer eats the flesh of this my foot,

and Euripides instead of " eats " put " feasts upon." Or take

I that am small, of no account nor goodly ;

suppose one were to read the line substituting the ordinary words,

I that am little and weak and ugly.

Or compare

He set a stool unseemly and a table small.

with

He set a shabby stool and a little table,

or " the sea-shore is roaring " with " the sea-shore is shrieking." ^a

Ariphrades ^b again made fun of the tragedians because they employ phrases which no one would use in conversation, like " δωμάτων ἄπο " instead of ἀπὸ δωμάτων and their " σέθεν " and " ἐγὼ δέ νιν " and " Ἀχιλλέως περί " for περί Ἀχιλλέως, and so on. All that sort of thing, not being in the ordinary form, gives distinction to the diction, which was what he failed to understand.

It is a great thing to make a proper use of each of the elements mentioned, and of double words

^a Unknown.

ταις, πολὺ δὲ μέγιστον τὸ μεταφορικὸν εἶναι.
 17 μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἔστι λαβεῖν εὐ-
 φυίας τε σημείον ἔστι· τὸ γὰρ εὖ μεταφέρειν τὸ τὸ
 ὅμοιον θεωρεῖν ἔστιν.

18 Τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ μάλιστα ἀρμόττει
 τοῖς διθυράμβοις, αἱ δὲ γλῶτται τοῖς ἥρωικοῖς, αἱ
 19 δὲ μεταφοραὶ τοῖς ἱαμβείοις. καὶ ἐν μὲν τοῖς
 ἥρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
 ἱαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμῆσθαι ταῦτα
 ἀρμόττει τῶν ὀνομάτων ὅσοις καὶ ἐν [ὅσοις]
 λόγοις τις χρήσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον
 καὶ μεταφορὰ καὶ κόσμος.

20 Περὶ μὲν οὖν τραγωδίας καὶ τῆς ἐν τῷ πράττειν
 μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

23. Περὶ δὲ τῆς διηγηματικῆς καὶ ἐν μέτρῳ μιμη-
 τικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγω-
 δίαις συνιστάναι δραματικούς καὶ περὶ μίαν πράξιν
 ὅλην καὶ τελείαν ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος,
 ἢ ὡσπερ ζῶον ἐν ὅλον ποιῆ τὴν οἰκείαν ἡδονήν,
 2 δῆλον, καὶ μὴ οἷας¹ ἱστορίας τὰς συνήθεις εἶναι, ἐν αἷς
 ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι δήλωσιν ἀλλ'
 ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἓνα ἢ
 πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἀλληλα.

3 ὡσπερ γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν
 Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἢ ἐν Σικελίᾳ Καρ-
 χηδονίων μάχῃ οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι
 τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε

¹ οἷας for A^c ὁμοίας seems the simplest of the many altera-
 tions suggested, all with the idea of giving the same
 general sense.

^a i.e. the power of detecting "identity in difference" which distinguishes also both the philosopher and the scientist.

and rare words too, but by far the greatest thing is the use of metaphor. That alone cannot be learnt; it is the token of genius. For the right use of metaphor means an eye for resemblances.^a

Of the various kinds of words the double forms are most suited for dithyrambs, rare words for heroic verse and metaphors for iambics. And indeed in heroic verse they are all useful; but since iambic verse is largely an imitation of speech, only those nouns are suitable which might be used in talking. These are the ordinary word, metaphor, and "ornament."^b

Now concerning tragedy and the art of representing life in action, what we have said already must suffice.

23. We come now to the art of representation which is narrative and in metre.^c Clearly the story must be constructed as in tragedy, dramatically, round a single piece of action, whole and complete in itself, with a beginning, middle and end, so that like a single living organism it may produce its own peculiar form of pleasure. It must not be such as we normally find in history, where what is required is an exposition not of a single piece of action but of a single period of time, showing all that within the period befell one or more persons, events that have a merely casual relation to each other. For just as the battle of Salamis occurred at the same time as the Carthaginian battle in Sicily, but they do not converge to the same result^d; so, too, in any

^b See note on p. 82.

^c *i.e.* Epic.

^d Gelo's defeat of the Carthaginians in Sicily in 480 B.C. took place, according to Herodotus, on the same day as the battle of Salamis.

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γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἐν οὐδέν
 4 γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν
 5 τοῦτο δρῶσι. διὸ ὥσπερ εἶπομεν ἤδη καὶ ταύτῃ
 θεσπέσιος ἂν φανείη Ὅμηρος παρὰ τοὺς ἄλλους, τῷ
 μηδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος
 ἐπιχειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέγας καὶ οὐκ
 εὐσύνοπτος ἔμελλεν ἔσεσθαι, ἢ τῷ μεγέθει μετριά-
 ζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ' ἐν
 μέρος ἀπολαβῶν ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς,
 οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις οἷς
 6 διαλαμβάνει τὴν ποιήσιν. οἱ δ' ἄλλοι περὶ ἓνα
 ποιούσι καὶ περὶ ἓνα χρόνον καὶ μίαν πράξιν πολυ-
 1450 b μερῆ, οἷον ὁ τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν
 7 Ἰλιάδα. τοιγαροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεΐας
 μία τραγωδία ποιεῖται ἑκατέρας ἢ δύο μόναι, ἐκ
 δὲ Κυπρίων πολλαὶ καὶ τῆς μικρᾶς Ἰλιάδος πλέον
 ὀκτώ, οἷον ὄπλων κρίσις, Φιλοκτῆτης, Νεο-
 πτόλεμος, Εὐρύπυλος, πτωχεΐα, Λάκαιναι, Ἰλίου
 πέρσις καὶ ἀπόπλους καὶ Σίνων καὶ Τρωάδες.

24. Ἔτι δὲ [ἔτι δὲ] τὰ εἶδη ταῦτά δεῖ ἔχειν τὴν
 ἐποποιίαν τῇ τραγωδίᾳ, ἢ γὰρ ἀπλῆν ἢ πεπλεγ-
 2 μένην ἢ ἠθικὴν ἢ παθητικὴν· καὶ τὰ μέρη ἔξω
 μελοποιίας καὶ ὄψεως ταῦτά· καὶ γὰρ περιπετειῶν
 δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων. ἔτι τὰς
 3 διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἅπασιν

^a As we have seen already in chapter viii. (p. 32), a poem or a play must be one story and not several stories about one hero. Thus, since the *Iliad* and *Odyssey* have this essential unity (*i.e.* one thread runs through the narrative of each), few plays can be made out of them but many out of the *Cypria* or the *Little Iliad*, which are merely collections of lays on similar themes.

sequence of time one event may follow another and yet they may not issue in any one result. Yet most of the poets do this. So in this respect, too, compared with all other poets Homer may seem, as we have already said, divinely inspired, in that even with the Trojan war, which has a beginning and an end, he did not endeavour to dramatize it as a whole, since it would have been either too long to be taken in all at once or, if he had moderated the length, he would have complicated it by the variety of incident. As it is, he takes one part of the story only and uses many incidents from other parts, such as the Catalogue of Ships and other incidents with which he diversifies his poetry. The others, on the contrary, all write about a single hero or about a single period or about a single action with a great many parts, the authors, for example, of the *Cypria* and the *Little Iliad*.^a The result is that out of an *Iliad* or an *Odyssey* only one tragedy can be made, or two at most, whereas several have been made out of the *Cypria*, and out of the *Little Iliad* more than eight, e.g. *The Award of Arms*, *Philoctetes*, *Neoptolemus*, *Eurypylos*, *The Begging*, *The Laconian Women*, *The Sack of Troy*, and *Sailing of the Fleet*, and *Sinon*, too, and *The Trojan Women*.

24. The next point is that there must be the same varieties of epic as of tragedy^b: an epic must be "simple" or "complex,"^c or else turn on "character" or on "calamity." The constituent parts, too, are the same with the exception of song and spectacle. Epic needs reversals and discoveries and calamities, and the thought and diction too must be good. All these were used by Homer

^b See chapter xviii. § 4.

^c See chapter x.

Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἰκανῶς. καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν ἢ μὲν Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἢ δὲ Ὀδύσεια πεπλεγμένον (ἀναγνώρισις γὰρ διόλου) καὶ ἠθικὴ. πρὸς γὰρ τούτοις λέξει καὶ διανοίᾳ πάντα ὑπερβέβληκεν.

- 4 Διαφέρει δὲ κατὰ τε τῆς συστάσεως τὸ μῆκος ἢ
 5 ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκουσ ὄρος ἰκανὸς ὁ εἰρημένος. δύνασθαι γὰρ δεῖ συνορασθαι τὴν ἀρχὴν καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάττους αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλήθος τραγωδιῶν τῶν εἰς μίαν ἀκρόασιν
 6 τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία ἴδιον διὰ τὸ ἐν μὲν τῇ τραγωδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττόμενα πολλὰ μέρη μιμῆσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν οἰκείων ὄντων αὐξεται ὁ τοῦ ποιή-
 7 ματος ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ πληροῦν τὸν ἀκούοντα¹ ἐκπίπτειν ποιεῖ τὰς τραγωδίας.

- 8 Τὸ δὲ μέτρον τὸ ἥρωικὸν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ γὰρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν
 9 ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ

¹ τὸν ἀκούοντα in A^o follows μεταβάλλειν and V. prints thus. Bywater's example of μεταβάλλειν transitive in the *Problems* is not a real parallel.

for the first time, and used well. Of his poems he made the one, the *Iliad*, a "simple" story turning on "calamity," and the *Odyssey* a "complex" story—it is full of "discoveries"—turning on character. Besides this they surpass all other poems in diction and thought.

Epic differs from tragedy in the length of the composition and in metre. The limit of length already given^a will suffice—it must be possible to embrace the beginning and the end in one view, which would be the case if the compositions were shorter than the ancient epics but reached to the length of the tragedies presented at a single entertainment.^b Epic has a special advantage which enables the length to be increased, because in tragedy it is not possible to represent several parts of the story as going on simultaneously, but only to show what is on the stage, that part of the story which the actors are performing; whereas, in the epic, because it is narrative, several parts can be portrayed as being enacted at the same time. If these incidents are relevant, they increase the bulk of the poem, and this increase gives the epic a great advantage in richness as well as the variety due to the diverse incidents; for it is monotony which, soon satiating the audience, makes tragedies fail.

Experience has shown that the heroic hexameter is the right metre. Were anyone to write a narrative poem in any other metre or in several metres, the effect would be wrong. The hexameter is the most

^a See chapter vii. § 12 (p. 32).

^b See Additional Note, p. 118.

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- ἡρωικὸν στασιμώτατον καὶ ὀγκωδέστατον τῶν
 μέτρων ἐστίν, διὸ καὶ γλώττας καὶ μεταφορὰς
 δέχεται μάλιστα· περιττὴ γὰρ καὶ ἡ διηγηματικὴ
 10 μίμησις τῶν ἄλλων. τὸ δὲ ἱαμβεῖον καὶ τετρα-
 1460^a μετρον κινήτικα καὶ τὸ μὲν ὀρχηστικόν, τὸ δὲ
 11 πρακτικόν. ἔτι δὲ ἀτοπώτερον εἰ μιγνύοι τις αὐτὰ,
 12 ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν
 ἄλλῳ πεποιήκεν ἢ τῷ ἡρώῳ, ἀλλ' ὥσπερ εἶπομεν
 αὐτῇ ἢ φύσις διδάσκει τὸ ἀρμόττον αὐτῇ [δι-]
 αἰρεῖσθαι.
- 13 Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιος ἐπαινέσθαι καὶ
 δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἄγνοεῖ ὃ δεῖ
 ποιεῖν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα
 14 λέγειν· οὐ γὰρ ἐστὶ κατὰ ταῦτα μιμητής. οἱ μὲν
 οὖν ἄλλοι αὐτοὶ μὲν δι' ὄλου ἀγωνίζονται, μιμοῦνται
 δὲ ὀλίγα καὶ ὀλιγάκις· ὃ δὲ ὀλίγα φρομισασάμενος
 εὐθύς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι ἦθος καὶ
 οὐδέν' ἀήθη ἀλλ' ἔχοντα ἦθη.
- 15 Δεῖ μὲν οὖν ἐν ταῖς τραγωδίαις ποιεῖν τὸ θαυ-
 μαστόν, μᾶλλον δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ
 ἄλογον, δι' ὃ συμβαίνει μάλιστα τὸ θαυμαστόν, διὰ
 16 τὸ μὴ ὄραν εἰς τὸν πράττοντα, ἐπεὶ [τὰ] τὰ περὶ
 τὴν Ἐικτορος δίωξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἂν
 φανεῖν, οἱ μὲν ἐστῶτες καὶ οὐ διώκοντες, ὃ δὲ
 17 ἀνανεύων, ἐν δὲ τοῖς ἔπεσιν λανθάνει. τὸ δὲ θαυ-

^a This takes us back to the beginning of chapter iii., where the various "manners" of representation are distinguished. Homer represents life partly by narration, partly by assuming a character other than his own. Both these "manners" come under the head of "Imitation." When Aristotle says "the poet speaks himself" and "plays a part himself" he refers not to narrative, of which there is a great deal in Homer, but to the "preludes" (*cf.* φρομισασάμενος

sedate and stately of all metres and therefore admits of rare words and metaphors more than others, and narrative poetry is itself elaborate above all others. The iambic and the trochaic tetrameter are lively, the latter suits dancing and the former suits real life. Still more unsuitable is it to use several metres as Chaeremon did. So no one has composed a long poem in any metre other than the heroic hexameter. As we said above, Nature shows that this is the right metre to choose.

Homer deserves praise for many things and especially for this, that alone of all poets he does not fail to understand what he ought to do himself. The poet should speak as seldom as possible in his own character, since he is not "representing" the story in that sense.^a Now the other poets play a part themselves throughout the poem and only occasionally "represent" a few things dramatically, but Homer after a brief prelude at once brings in a man or a woman or some other character, never without character, but all having character of their own.

Now the marvellous should certainly be portrayed in tragedy, but epic affords greater scope for the inexplicable (which is the chief element in what is marvellous), because we do not actually see the persons of the story. The incident of Hector's pursuit^b would look ridiculous on the stage, the people standing still and not pursuing and Achilles waving them back, but in epic that is not noticed. But that the marvellous causes pleasure is shown below) in which the poet, invoking the Muse, speaks in his own person. Ridgeway points out that in the whole of the *Iliad* and *Odyssey* Homer thus "speaks himself" only 24 lines.

^b See Additional Note, p. 118.

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μαστόν ἠδύ· σημείον δέ, πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι.

- 18 Δεδίδαχεν δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ. ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι, ὅταν τουδὶ ὄντος τοδὶ ἦ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δὲ ἔστι ψεῦδος. διὸ δεῖ,¹ ἂν τὸ πρῶτον ψεῦδος, ἄλλο δ' ὁ τούτου ὄντος ἀνάγκη εἶναι ἢ γενέσθαι ἦ, προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναί ἄληθές ὄν, παραλογίζεται ἡμῶν ἢ ψυχῆ καὶ τὸ πρῶτον ὡς ὄν. παράδειγμα δὲ τοῦτο ἐκ τῶν Νίπτρων.
- 19 Προαιρείσθαι τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ
20 δυνατὰ ἀπίθανα· τοὺς τε λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μὴ, ἔξω τοῦ μυθεύματος, ὡσπερ Οἰδίπους τὸ μὴ εἰδέναί πῶς ὁ Λάιος ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὡσπερ ἐν Ἡλέκτρα οἱ τὰ Πύθια ἀπαγγέλλοντες ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων. ὥστε τὸ λέγειν ὅτι ἀνήρητο
21 ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίστασθαι τοιούτους, ἂν δὲ θῆ καὶ φαίνηται εὐλογωτέως
22 ἐνδέχεσθαι, καὶ ἄτοπον· ἐπεὶ καὶ τὰ ἐν Ὀδυσ-

¹ δεῖ] Bonitz for Λ^ο δη.

^a Od. xix. Odysseus tells Penelope that he is a Cretan from Gnosus, who once entertained O. on his voyage to Troy. As evidence, he describes O.'s dress and his companions (ll. 164-260). P. commits the fallacy of inferring the truth of the antecedent from the truth of the consequent :

If his story were true, he would know these details ;
But he does know them ;
Therefore his story *is* true.

The artist in fiction uses the same fallacy, *e.g.* :

by the fact that people always tell a piece of news with additions by way of being agreeable.

Above all, Homer has taught the others the proper way of telling lies, that is, by using a fallacy. When B is true if A is true, or B happens if A happens, people think that if B is true A must be true or happen. But that is false. Consequently if A be untrue but there be something else, B, which is necessarily true or happens if A is true, the proper thing to do is to posit B, for, knowing B to be true, our mind falsely infers that A is true also. This is an example from the *Washing*.^a

What is convincing though impossible should always be preferred to what is possible and unconvincing. Stories should not be made up of inexplicable details; so far as possible there should be nothing inexplicable, or, if there is, it should lie outside the story—as, for instance, Oedipus not knowing how Laius died—and not in the play; for example, in the *Electra* the news of the Pythian games,^b or in the *Mysians* the man who came from Tegea to Mysia without speaking.^c To say that the plot would otherwise have been ruined is ridiculous. One should not in the first instance construct such a plot, and if a poet does write thus, and there seems to be a more reasonable way of treating the incident, then it is positively absurd. Even in the *Odyssey* the inexplicable elements in If chessmen could come to life the white knight would be a duffer;

But he *is* a most awful duffer (look at him !);

Therefore chessmen *can* come to life.

He makes his deductions so convincing that we falsely infer the truth of his hypothesis.

^b See Add. Note, p. 118.

^c Telephus.

σειά ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητῆς ποιήσειεν· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητῆς ἀφανίζει ἠδύνων τὸ ἄτοπον.

23 Τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἢ λίαν λαμπρὰ λέξεις τὰ τε ἦθη καὶ τὰς διανοίας.

25. Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ ποίων [ἂν] εἰδῶν ἔστιν, ὧδ' ἂν θεωροῦσιν
2 γένοιτ' ἂν φανερόν. ἐπεὶ γὰρ ἔστι μιμητῆς ὁ ποιητῆς, ὡσπερ ἀνὲν ζωγράφος ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμῆσθαι τριῶν ὄντων τὸν ἀριθμὸν ἐν τι αἰεὶ, ἢ γὰρ οἷα ἦν ἢ ἔστιν, ἢ οἷα φασιν καὶ δοκεῖ,
3 <ἢ> οἷα εἶναι δεῖ. ταῦτα δ' ἐξαγγέλλεται λέξει ἢ καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη τῆς λέξεως ἔστι, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς.
4 πρὸς δὲ τούτοις οὐχ ἢ αὐτῇ ὀρθότης ἔστιν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ
5 ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία,
6 ἢ μὲν γὰρ καθ' αὐτήν, ἢ δὲ κατὰ συμβεβηκός. εἰ μὲν γὰρ προείλετο μιμῆσασθαι <ἦμαρτε δὲ δι>¹ ἀδυναμίαν, αὐτῆς ἢ ἁμαρτία· εἰ δὲ τὸ προελέσθαι

¹ V. marks a lacuna here. By. suggests the words inserted.

^a *Od.* xiii. 116 *sq.* It seemed to the critics inexplicable that Odysseus should not awake when his ship ran aground at the harbour of Phorcys in Ithaca and the Phaeacian sailors carried him ashore.

^b The Messengers' speeches, a regular feature of Greek tragedy, may serve to illustrate what is here called the "idle part" of a play, *i.e.* passages which, but for brilliant writing, might be dull, since no character is there elucidated and no important "sentiments" expressed.

the story of his landing^a would obviously have been intolerable, had they been written by an inferior poet. As it is, Homer conceals the absurdity by the charm of all his other merits.

The diction should be elaborated only in the "idle" parts which do not reveal character or thought.^b Too brilliant diction frustrates its own object by diverting attention from the portrayal of character and thought.

25. With regard to problems,^c and the various solutions of them, how many kinds there are, and the nature of each kind, all will be clear if we look at them like this. Since the poet represents life, as a painter does or any other maker of likenesses, he must always represent one of three things—either things as they were or are; or things as they are said and seem to be; or things as they should be. These are expressed in diction with or without rare words and metaphors, there being many modifications of diction, all of which we allow the poet to use. Moreover, the standard of what is correct is not the same in the art of poetry as it is in the art of social conduct or any other art. In the actual art of poetry there are two kinds of errors, essential and accidental. If a man meant to represent something and failed through incapacity, that is an essential error. But if his error is due to his original conception being wrong and his

^a A "problem" in this sense is a difficult passage or expression which needs explanation and may easily be censured by an unsympathetic critic. Aristotle here classifies the various grounds of censure and the various lines of defence. Most of his illustrations are drawn from the critical objections lodged against the *Iliad* by Zoilus and other "hammerers of Homer." As the reader will see, many of them are abysmally foolish.

μη ὀρθῶς ἀλλὰ τὸν ἵππον ἄμφω τὰ δεξιὰ προ-
 βεβληκότα ἢ τὸ καθ' ἐκάστην τέχνην ἀμάρτημα
 (οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην) ἢ ἀδύνατα
 7 πεποιήται ὅποιαοῦν, οὐ καθ' ἑαυτήν. ὥστε δεῖ
 τὰ ἐπιτιμῆματα ἐν τοῖς προβλήμασι ἐκ τούτων
 ἐπισκοποῦντα λύειν.

Πρῶτον μὲν τὰ πρὸς αὐτὴν τὴν τέχνην· <εἰ>
 8 ἀδύνατα πεποιήται, ἡμάρτηται· ἀλλ' ὀρθῶς ἔχει,
 εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος
 εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο
 ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἐκτορος δῖωξις.
 9 εἰ μέντοι τὸ τέλος ἢ μᾶλλον <ἢ μὴ>¹ ἦττον ἐνεδέχεται
 ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρ-
 τῆσθαι]² οὐκ ὀρθῶς· δεῖ γὰρ εἰ ἐνδέχεται ὅλως
 10 μηδαμῆ ἡμαρτῆσθαι. ἔτι ποτέρων ἐστὶ τὸ ἀμάρ-
 τημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβηκός;
 ἔλαττον γὰρ εἰ μὴ ἦδει ὅτι ἔλαφος θήλεια κέρατα
 οὐκ ἔχει ἢ εἰ ἀμιμῆτως ἔγραψεν.
 11 Πρὸς δὲ τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ,
 ἀλλ' ἴσως δεῖ, οἷον καὶ Σοφοκλῆς ἔφη αὐτὸς μὲν
 οἷους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσίν, ταύτη
 12 λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασιν· οἷον
 13 τὰ περὶ θεῶν· ἴσως γὰρ οὔτε βέλτιον οὕτω³ λέγειν
 1461 a οὐτ' ἀληθῆ, ἀλλ' ἔτυχεν ὥσπερ Ξενοφάνει·⁴ ἀλλ' οὖν

¹ ἢ μὴ Ueberweg. V. inserts only ἢ which seems to give wrong sense.

² By brackets ἡμαρτῆσθαι as an insertion from the next line.

³ οὕτω is given in one of the copies for A^o οὔτε.

⁴ Ξενοφάνει By. for A^c ξενοφάνη which V. prints.

* See chapter xxiv. § 16 and note.

^b i.e. immoral and therefore untrue. He opened the

portraying, for example, a horse advancing both its right legs, that is then a technical error in some special branch of knowledge, in medicine, say, or whatever it may be; or else some sort of impossibility has been portrayed, but that is not an essential error. These considerations must, then, be kept in view in meeting the charges contained in these objections.

Let us first take the charges against the art of poetry itself. If an impossibility has been portrayed, an error has been made. But it is justifiable if the poet thus achieves the object of poetry—what that is has been already stated—and makes that part or some other part of the poem more striking. The pursuit of Hector is an example of this.^a If, however, the object could have been achieved better or just as well without sacrifice of technical accuracy, then it is not justifiable, for, if possible, there should be no error at all in any part of the poem. Again one must ask of which kind is the error, is it an error in poetic art or a chance error in some other field? It is less of an error not to know that a female stag has no horns than to make a picture that is unrecognizable.

Next, supposing the charge is "That is not true," one can meet it by saying "But perhaps it ought to be," just as Sophocles said that he portrayed people as they ought to be and Euripides portrayed them as they are. If neither of these will do, then say, "Such is the tale"; for instance, tales about gods. Very likely there is no advantage in telling them, and they are not true either, but may well be what Xenophanes declared^b—all the same such

assault on Homeric theology at the end of the sixth or the beginning of the fifth century B.C.

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- 14 φασι. τὰ δὲ ἴσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἷον τὰ περὶ τῶν ὄπλων, “ ἔγχεα δὲ σφιν ὄρθ' ἐπὶ σαυρωτῆρος.” οὕτω γὰρ τότε ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί.
- 15 Περὶ δὲ τοῦ καλῶς ἢ μὴ καλῶς ἢ εἴρηταί τινη ἢ πέπρακται οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πρῦττοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτω ἢ οὐ ἔνεκεν, οἷον εἰ μείζονος ἀγαθοῦ, ἵνα γένηται, <ἦ> μείζονος κακοῦ, ἵνα ἀπογένηται.
- 16 Τὰ δὲ πρὸς τὴν λέξιν ὁρῶντα δεῖ διαλύειν, οἷον γλώττη “ οὐρῆας μὲν πρῶτον.” ἴσως γὰρ οὐ τοὺς ἡμιόνοισι λέγει ἀλλὰ τοὺς φύλακας· καὶ τὸν Δόλωνα “ ὅς ῥ' ἦ τοι εἶδος μὲν ἔην κακός” οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ γὰρ εὐειδὲς οἱ Κρήτες <τὸ>¹ εὐπρόσωπον καλοῦσι· καὶ τὸ “ ζωρότερον δὲ κέραιε” οὐ τὸ ἄκρατον ὡς
- 17 οἰνόφλυξιν ἀλλὰ τὸ θάπτον. τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἷον “ ἄλλοι μὲν ῥα θεοὶ τε καὶ ἀνέρες εὐδον παννύχιοι.” ἅμα δὲ φησιν “ ἦ τοι ὄτ' ἐς

¹ By. inserts the article which the sense requires.

^a *Iliad*, x. 152. Problem: “ Surely a bad stance: they might so easily fall and cause alarm.” Solution: “ Homer does not defend it. He merely states a fact.” It is thus that we excuse “ unpleasant ” fiction.

^b *Il.* i. 50: “ The mules and swift-footed hounds he first beset with his arrows.” Apollo is sending plague upon the Greek army. Problem: “ Why should he first attack the mules?” Solution: “ The word may here mean ‘ sentinels.’ ”

^c *Il.* x. 316: “ One that was verily evil in form but swift in his running.” Problem: “ If Dolon were deformed, how could he run fast?” Solution: “ ‘ Form ’ may here mean ‘ feature.’ ”

is the tale. In another case, perhaps, there is no advantage but "such was the fact," *e.g.* the case of the arms, "Their spears erect on butt-spikes stood,"^a for that was then the custom, as it still is in Illyria.

As to the question whether anything that has been said or done is morally good or bad, this must be answered not merely by seeing whether what has actually been done or said is noble or base, but by taking into consideration also the man who did or said it, and seeing to whom he did or said it, and when and for whom and for what reason; for example, to secure a greater good or to avoid a greater evil.

Some objections may be met by reference to the diction, for example, by pleading "rare word," *e.g.* οὐρήνας μὲν πρῶτον, for perhaps he means not mules but sentinels.^b And Dolon, "One that was verily evil of form," it may be not his deformed body but his ugly face, for the Cretans use "fair-formed" for "fair-featured."^c And again "Livelier mix it" may mean not undiluted as for drunkards but quicker.^d Other expressions are metaphorical, for example :

Then all the other immortals and men lay all night in slumber.

while yet he says :

^a *Il.* ix. 202 :

"Set me, Menoetius' son, a larger bowl for the mingling,
Livelier mix it withal and make ready for each one a beaker."

Problem : " 'Livelier' suggests intemperance." Solution : "Perhaps the word means 'quicker.'"^e Similar scruples ended the lines in "Young Lochinvar" to read :

"And now am I come with this pretty maid
To dance but one measure, drink one lemonade."

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πεδίον τὸ Τρωικὸν ἀθρήσειεν, αὐλῶν συρίγγων θ' ὄμαδον"· τὸ γὰρ πάντες ἀντὶ <τοῦ> πολλοὶ κατὰ μεταφορὰν εἶρηται, τὸ γὰρ πᾶν πολὺ τι· καὶ τὸ "οἷη δ' ἄμμορος" κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον.

- 18 Κατὰ δὲ προσωδίαν, ὥσπερ Ἰππίας ἔλυνε ὁ Θάσιος τὸ "δίδομεν δέ οἱ" καὶ "τὸ μὲν οὐ κατα-
 19 πύθεται ὄμβρω." τὰ δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς
 "αἶψα δὲ θνήτ' ἐφύοντο, τὰ πρὶν μάθον ἀθάνατα
 20 ζωρὰ τε πρὶν κέκρητο." τὰ δὲ ἀμφιβολία, "παρ-
 ὄχηκεν δὲ πλέω νύξ'" τὸ γὰρ πλείω ἀμφιβολὸν ἔστιν.

^a *Il.* ii. 1, 2 (quoted by mistake for *Il.* x. 1) and x. 13, 14:

"Then all the other immortals and all the horse-crested heroes

Night-long slumbered, but Zeus the sweet sleep held not . . . (*Il.* ii. 1, 2)

Yea, when indeed he gazed at the Trojan plain, Agamemnon
 Marvelled at voices of flutes and of pipes and the din of the soldiers." (*Il.* x. 13, 14)

Problem: "If *all* were asleep, who was playing the flute?"

Solution: "This may be a metaphor; as explained in chapter xxi., 'all' is one kind or species of 'many,' and thus by transference 'all' is used for 'many,' the species for the genus."

^b *Il.* xviii. 489:

"She alone of all others shares not in the baths of the Ocean."

The reference is to the Great Bear. Problem: "Why does Homer say 'she alone' when the other Northern Constellations also do not set?" Solution: "As in the last instance, this may be 'metaphorical,' *i.e.* the genus, 'solc,' may be here used by transference for one of its species, 'best known.'"

^c *Il.* ii. 15. Our text is different. Aristotle, who quotes the line again elsewhere, read thus:

"No longer the gods in the halls of Olympus
 Strive in their plans, for Hera has bent them all to her purpose

Yea, when indeed he gazed at the Trojan plain Agamemnon
 Marvelled at voices of flutes. . . .

“ All ” is used instead of “ many ” metaphorically, “ all ” being a species of “ many.”^a And again, “ Alone unsharing ”^b is metaphorical; the best known is called the only one.

By intonation also; for example, the solutions of Hippias of Thasos, his “ δίδομεν δέ οί ”^c and “ τὸ μὲν οὐ καταπύθεται ὄμβρω ”^d; and by punctuation; for example, the lines of Empedocles :

Soon mortal grow they that aforesaid learnt
 Immortal ways, and pure erstwhile commingled.^e

Or again by ambiguity, *e.g.* παρώχηκεν δὲ πλέω νύξ,

Thus by her prayers; and we grant him to win the boast
 of great glory.”

Zeus is instructing the Dream, whom he is sending to lure Agamemnon to disaster. Problem: “ The last statement is a lie.” Solution: “ Change the accent and the statement δίδομεν δέ οί becomes a command (the infinitive διδόμεναι written in a shortened form and used as an imperative). The lie will then be told by the Dream and not by Zeus, who may thus save his reputation for veracity.”

^a *Il.* xxiii. 327:

“ A fathom high from the earth there rises a stump all
 withered,
 A stump of an oak or a pine, that rots not at all in the
 rain.”

Problem: “ The last statement is incredible.” Solution: “ Alter the breathing and τὸ μὲν οὐ becomes τὸ μὲν οὐ and means ‘ part of it rots in the rain.’ ”

^e The problem is whether “ erstwhile ” goes with “ pure ” or with “ commingled.” The former interpretation seems to give the best solution. Empedocles is speaking of the elements or atoms.

- 21 τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως. τὸν κεκραμένον¹ οἶνόν φασιν εἶναι, ὅθεν πεποιήται “κνημῖς νεο-τεύκτου κασσιτέριον”. καὶ χαλκίας τοὺς τὸν σίδηρον ἐργαζομένους, ὅθεν εἴρηται ὁ Γανυμήδης Διὶ οἰνοχοεῦειν, οὐ πινόντων οἶνον. εἶη δ’ ἂν τοῦτό γε κατὰ μεταφοράν.
- 22 Δεῖ δὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμά τι δοκῆ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν σημήνεια τοῦτο ἐν τῷ εἰρημένῳ, οἷον τὸ “τῆ ρ’ ἔσχετο χάλκεον ἔγχος,” τὸ ταύτη κωλυθῆναι ποσαχῶς ἐνδέχεται—
- 23 ὡδι ἢ <ὡδι>² ὡς μάλιστ’ ἂν τις ὑπολάβοι κατὰ τὴν
- 24 καταντικρὺ ἢ ὡς Γλαύκων λέγει, ὅτι ἔνια ἀλόγως
- 1461 b προυπολαμβάνουσιν καὶ αὐτοὶ καταψηφισάμενοι

¹ By.’s second edition follows the copies in reading τὸν κεκραμένον for Λ^o τῶν κεκραμένων.

² V. suggests but does not print the second ὡδι. It is in one of the “copies,” Riccardianus 46.

^a Pl. x. 252 :

“Come now, the night is far spent and at hand is the dawning,

Far across are the stars and more than two parts of the night-time

Are gone, but a third is still left us.”

Problem: If “more than two parts” are gone, a third cannot be left. Solution: πλέω here means “full,” i.e. “the full night of two-thirds” = “full two-thirds of the night is gone,” and so Homer’s arithmetic is saved.

^b Problem: “Greaves are made not of tin but of an alloy of tin and copper.” Solution: “Compounds are called by the name of the more important partner. Just as a mixture of wine and water is called ‘wine,’ so here an alloy of tin and copper is called ‘tin.’” So, too, is whisky and water called “whisky.”

^c Nectar : gods :: wine : men. Therefore, according to the rules of metaphor in chapter xxi., nectar may be called “wine” or “the wine of the gods.”

where *πλείω* is ambiguous.^a Others according to the habitual use of the phrase, *e.g.* wine and water is called "wine" so you get the phrase "greaves of new-wrought tin";^b or workers in iron are called "braziers," and so Ganymede is said to pour wine for Zeus, though they do not drink wine. This last might however be metaphorical.^c

Whenever a word seems to involve a contradiction, one should consider how many different meanings it might bear in the passage, *e.g.* in "There the bronzen shaft was stayed,"^d we should ask in how many ways "being stayed" might be taken, interpreting the passage in this sense or in that, and keeping as far as possible from the attitude which Glaucon^e describes when he says that people make some unwarrantable presupposition and having themselves given an adverse verdict proceed to argue

^d *Il. xx. 272* :

"Nay but the weighty shaft of the warlike hero Aeneas
 Brake not the shield; for the gold, the gift of a god, did
 withstand it.
 Through two folds it drave, yet three were beneath, for
 Hephaestus,
 Crook-footed god, five folds had hammered; two were of
 bronze-work,
 Two underneath were of tin and one was of gold; there
 the bronzen
 Shaft of the hero was stayed in the gold."

Problem: "Since the gold was presumably outside for the sake of ornament, how could the spear be stayed in the gold and yet penetrate *two* folds?" Bywater suggests as a solution that "the plate of gold sufficed to stop the course of the spear, though the spear-point actually pierced it and indented the underlying plates of brass."

^e This may well be the Glaucon mentioned in Plato's *Ion* as an authority on Homer.

- συλλογίζονται, καὶ ὡς εἰρηκότος ὃ τι δοκεῖ ἐπι-
 25 τιμῶσιν, ἂν ὑπεναντίον ἢ τῇ αὐτῶν οἰήσει. τοῦτο
 δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτὸν
 Λάκωνα εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν
 Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλθόντα. τὸ
 δ' ἴσως ἔχει ὥσπερ οἱ Κεφαλήνές φασι· παρ'
 αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεά καὶ εἶναι
 Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δι' ἀμάρτημα δὲ τὸ
 πρόβλημα εἰκὸς ἐστίν.
- 26 Ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποίησιν ἢ πρὸς
 27 τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρὸς τε
 γὰρ τὴν ποίησιν αἰρετώτερον πιθανὸν ἀδύνατον ἢ
 28 ἀπίθανον καὶ δυνατὸν· <καὶ εἰ ἀδύνατον>¹ τοιούτους
 εἶναι, οἶον Ζεῦξις ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ
 παράδειγμα δεῖ ὑπερέχειν.
- 29 Πρὸς ἃ φασιν τάλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ
 ἀλογόν ἐστίν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι.
- 30 τὰ δ' ὑπεναντίως² εἰρημένα οὕτω σκοπεῖν ὥσπερ οἱ
 ἐν τοῖς λόγοις ἔλεγχοι εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ
 καὶ ὡσαύτως, ὥστε καὶ αὐτὸν ἢ πρὸς ἃ αὐτὸς λέγει
 31 ἢ ὃ ἂν φρόνιμος ὑποθῆται. ὀρθὴ δ' ἐπιτίμησις καὶ
 ἀλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὐσης μὴθὲν
 χρήσῃται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεί,
 ἢ τῇ πονηρίᾳ, ὥσπερ ἐν Ὁρέστη τοῦ Μενελάου.

¹ V. suggests but does not print the words inserted. They are confirmed by the Arabic transcript.

² ὑπεναντίως By. second edition for A^o ὑπεναντία ὡς.

^a Penelope's father.

^b See chapter vi. § 15.

^c Eurip. *Medea*, 663. In Aristotle's opinion there is no good reason for Aegeus's appearance and no good use is made of it.

^d See p. 54, note d.

from it, and if what they think the poet has said does not agree with their own preconceived ideas, they censure him, as if that was what he had said. This is what has happened in the case of Icarus.^a They assume that he was a Spartan and therefore find it odd that when Telemachus went to Sparta he did not meet him. But the truth may be, as the Cephallenians say, that Odysseus married a wife from their country and that the name was not Icarus but Icadius. So the objection is probably due to a mistake.

In general any "impossibility" may be defended by reference to the poetic effect or to the ideal or to current opinion. For poetic effect a convincing impossibility is preferable to that which is unconvincing though possible. It may be impossible that there should be such people as Zeuxis^b used to paint, but it would be better if there were; for the type should improve on the actual.

Popular tradition may be used to defend what seems irrational, and you can also say that sometimes it is not irrational, for it is likely that unlikely things should happen. Contradictions in terms must be examined in the same way as an opponent's refutations in argument, to see whether the poet refers to the same thing in the same relation and in the same sense, and has contradicted either what he expressly says himself or what an intelligent person would take to be his meaning. It is right, however, to censure both improbability and depravity where there is no necessity and no use is made of the improbability. An example is Euripides' introduction of Aegeus^c or (of depravity) the character of Menelaus in the *Orestes*.^d

32 Τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ ὡς ἀδύνατα ἢ ὡς ἄλογα ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρημένων ἀριθμῶν σκεπτάται, εἰσὶν δὲ δώδεκα.

26. Πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ
 2 ἢ τραγικὴ, διαπορήσειεν ἂν τις. εἰ γὰρ ἢ ἦττον φορτικὴ βελτίων, τοιαύτη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν αἰεί, λίαν δῆλον ὅτι ἢ <πρὸς>¹ ἅπαντα μιμου-
 3 μένη φορτικὴ· ὡς γὰρ οὐκ αἰσθανομένων ἂν μὴ αὐτὸς προσθῆ, πολλὴν κίνησιν κινουῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον δέη μιμῆσθαι, καὶ ἔλκοντες τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν.
 4 ἢ μὲν οὖν τραγωδία τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὡς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυνησκόσ τὸν Καλλιπιδὴν ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ
 1462a Πινδάρου ἦν· ὡς δ' οὗτοι [δ'] ἔχουσι πρὸς αὐτούς,
 5 ἢ ὅλη τέχνη πρὸς τὴν ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς φασὶν εἶναι <οἱ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγικὴν πρὸς φαύλους· εἰ οὖν φορτικὴ χεῖρων δῆλον ὅτι ἂν εἴη.

¹ By. adds πρὸς which the argument certainly requires.

^a *i.e.* any expression that is criticized should be considered with reference to (1) things as they were; (2) things as they are; (3) things as they are said to be; (4) things as they seem to be; (5) things as they ought to be. Further, we should consider whether (6) a rare word or (7) a metaphor is used; what is the right (8) accent and (9) punctuation; also whether there may be (10) ambiguity and what is (11) the habitual use of the phrase; also we may refer to (12) the proper standard of correctness in poetry as distinct from other arts.

The censures they bring are of five kinds ; that things are either impossible or irrational or harmful or inconsistent or contrary to artistic correctness. The solutions must be studied under the heads specified above, twelve in number.^a

26. The question may be raised whether the epic or the tragic form of representation is the better. If the better is the less vulgar and the less vulgar is always that which appeals to the better audience, then obviously the art which makes its appeal to everybody is eminently vulgar.^b And indeed actors think the audience do not understand unless they put in something of their own, and so they strike all sorts of attitudes, as you see bad flute-players whirling about if they have to do "the Discus," or mauling the leader of the chorus when they are playing the "Scylla."^c So tragedy is something like what the older school of actors thought of their successors, for Mynniscus used to call Callippides "the monkey," because he overacted, and the same was said of Pindarus.^d The whole tragic art, then, is to epic poetry what these later actors were compared to their predecessors, since according to this view epic appeals to a cultivated audience which has no need of actor's poses, while tragedy appeals to a lower class. If then it is vulgar, it must obviously be inferior.

^b Aristotle first states the popular condemnation of tragedy on the ground that it can be and often is spoilt by the stupid vulgarity of actors. So might spectators of certain productions of Shakespeare in their haste condemn the poet. The refutation of this view begins at § 6.

^c Cf. ch. xv. § 8.

^d Mynniscus acted for Aeschylus : Callippides belonged to the next generation, end of fifth century. Pindarus is unknown.

- 6 Πρῶτον μὲν οὐ τῆς ποιητικῆς ἢ κατηγορία ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ ραψωδοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διαδόντα, ὅπερ ἐποίει Μνασίθεος ὁ
- 7 Ὀπούντιος. εἶτα οὐδὲ κινήσεις ἅπαντα ἀποδοκιμαστέα, εἴπερ μὴδ' ὄρχησις, ἀλλ' ἢ φαύλων, ὅπερ καὶ Καλλιππίδῃ ἐπετιμᾶτο καὶ νῦν ἄλλοις ὡς οὐκ
- 8 ἐλευθέρως γυναικας μιμουμένων. ἔτι ἢ τραγωδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὡςπερ ἢ ἐποποιία· διὰ γὰρ τοῦ ἀναγνώσκειν φανερά ὅποια τίς ἐστίν· εἰ οὖν ἐστὶ τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν.
- 9 Ἐπειτα διότι πάντ' ἔχει ὅσαπερ ἢ ἐποποιία (καὶ
- 10 γὰρ τῷ μέτρῳ ἕξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἧς αἱ ἡδοναὶ
- 11 συνίστανται ἐναργέστατα· εἶτα καὶ τὸ ἐναργὲς ἔχει
- 12 καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων· ἔτι τῷ ἐν
- 1462 b ἐλάττονι μήκει τὸ τέλος τῆς μιμήσεως εἶναι· (τὸ γὰρ ἄθροώτερον ἡδιον ἢ πολλῶν κεκραμένον τῷ χρόνῳ, λέγω δ' οἶον εἴ τις τὸν Οἰδίπου θείῃ [θείῃ] τὸν
- 13 Σοφοκλέους ἐν ἔπεσιν ὅσοις ἢ Ἰλιάς)· ἔτι ἦττον μία ἢ¹ μίμησις ἢ τῶν ἐποποιῶν· (σημεῖον δέ, ἐκ γὰρ ὅποιασούν μιμήσεως πλείους τραγωδίαί γίνονται)· ὥστε ἐὰν μὲν ἓνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου μήκει ὑδαρῆ.
- Λέγω δὲ οἶον ἐὰν ἐκ πλειόνων πράξεων ἢ συγ-
- 14 κειμένη, ὡςπερ ἢ Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρη καὶ ἢ Ὀδύσσεια καὶ καθ' ἑαυτὰ ἔχει μέγεθος·

¹ μία ἢ By. for A^o ἢ μία. V. brackets ἢ.

^a Both unknown.

^b Literally "the length of the (proper) limit."

First of all, this is not a criticism of poetry but of acting: even in reciting a minstrel can overdo his gestures, as Sosistratus did, or in a singing competition, like Mnasiheus of Opus.^a Besides it is not all attitudinizing that ought to be barred any more than all dancing, but only the attitudes of inferior people. That was the objection to Callippides; and modern actors are similarly criticized for representing women who are not ladies. Moreover, tragedy fulfils its function even without acting, just as much as epic, and its quality can be gauged by reading aloud. So, if it is in other respects superior, this disadvantage is not necessarily inherent.

Secondly, tragedy has all the elements of the epic—it can even use the hexameter—and in addition a considerable element of its own in the spectacle and the music, which make the pleasure all the more vivid; and this vividness can be felt whether it is read or acted. Another point is that it attains its end with greater economy of length. What is concentrated is always more effective than what is spread over a long period; suppose, for example, Sophocles' *Oedipus* were to be turned into as many lines as there are in the *Iliad*. Again, the art of the epic has less unity, as is shown by the fact that any one epic makes several tragedies. The result is that, if the epic poet takes a single plot, either it is set forth so briefly as to seem curtailed, or if it conforms to the limit of length^b it seems thin and diluted.

In saying that epic has less unity I mean an epic made up of several separate actions. The *Iliad* has many such parts and so has the *Odyssey*, and each by itself has a certain magnitude. And yet

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- καίτοι ταῦτα ποιήματα συνέστηκεν ὡς ἐνδέχεται
15 ἄριστα καὶ ὅτι μάλιστα μιᾶς πράξεως μίμησις. εἰ
οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης
ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς
ἀλλὰ τὴν εἰρημένην) φανερόν ὅτι κρείττων ἂν εἴη
μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.
- 16 Περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν
καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί
διαφέρει, καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ
ἐπιτιμήσεων καὶ λύσεων, εἰρήσθω τοσαῦτα. . . .

^a *i.e.* the pleasure felt when by the representation of life in art "relief is given" to pity, fear, and other such

ADDITIONAL NOTES

P. 8, ^a The traditional definition is that the Dithyramb was sung to a flute accompaniment by a chorus in honour of Dionysus; and that the Noun was a solo sung to a harp accompaniment in honour of Apollo, but it is not clear that Aristotle regarded the Dithyramb as restricted to the worship of Dionysus. Timotheus's dithyramb mentioned in ch. xv. § 8 cannot have been Dionysiac. But there is good evidence to show that the dithyramb was primarily associated with Dionysus.

P. 40, ^a Vahlen and many other exponents of the *Poetics* confine the meaning of "reversal" to the situation in which the hero's action has consequences directly opposite to his intention and expectation. There is much to be said for this interpretation, which stresses the irony at the heart of all tragedy. But it is too narrow for Aristotle's theory. All tragedy involves a change of fortune (*μετάβασις*). In a "simple" plot this is gradual; in a "complex" plot it is catastrophic, a sudden revolution of fortune's wheel. In

the composition of these poems is as perfect as can be and each of them is—as far as an epic may be—a representation of a single action. If then tragedy is superior in these respects and also in fulfilling its artistic function—for tragedies and epics should produce not *any* form of pleasure but the pleasure we have described ^a—then obviously, since it attains its object better than the epic, the better of the two is tragedy.

This must suffice for our treatment of tragedy and epic, their characteristics, their species, their constituent parts, and their number and attributes; for the causes of success and failure; and for critical problems and their solutions. . . .

emotions, or, to use a term now prevalent, when such emotions are “released.” Cf. chapter xiv. § 3.

ADDITIONAL NOTES—(continued)

some of the greatest tragedies, but not in all, this *is* the result of action designed to produce the opposite effect.

P. 46, ^a Whether Aristotle regards the “flaw” as intellectual or moral has been hotly discussed. It may cover both senses. The hero must not deserve his misfortune, but he must cause it by making a fatal mistake, an error of judgement, which may well involve some imperfection of character but not such as to make us regard him as “morally responsible” for the disasters although they are nevertheless the consequences of the flaw in him, and his wrong decision at a crisis is the inevitable outcome of his character (cf. ch. vi. § 24).

P. 51, ^b This does not necessarily imply that Aristotle reckons Euripides “a modern,” since the Greek can equally mean “Euripides as well as other old dramatists.”

P. 63, ^c The text is obscure, and our ignorance of the play or rhapsody adds to the darkness, but the reference may be to the ruse, common in detective stories, of misleading the

ARISTOTLE

ADDITIONAL NOTES—(continued)

audience by false clues in order to make the final revelation more effective.

P. 69, ^a A Satyr play by Aeschylus. The Phorcides were sisters of the Dragon who kept the garden of the Hesperides, and they lived "under Scythia." The *Prometheus* is not the *Prometheus Bound* but another Satyr play, probably by Aeschylus.

P. 95, ^b "Entertainment" must mean a festival. At the City Dionysia three poets competed, each with three tragedies. By the end of the fifth century only one Satyr play was performed at each festival. But the tragedies were longer than those we possess. It is therefore likely that the nine tragedies together with one Satyr play amounted to about 15,000 lines. The *Iliad* contains between 16,000 and 17,000 lines.

P. 97, ^b *Iliad*, xxii. 205 sq. "And to the host divine Achilles nodded with his head a sign and let them not launch their bitter darts at Hector, lest another should win glory by shooting him and Achilles himself come second."

P. 99, ^b In Sophocles' *Electra* the plot hinges on a false story of Orestes' death by an accident at the Pythian games. Presumably the anachronism shocked Aristotle.

“LONGINUS”
ON THE SUBLIME

WITH AN ENGLISH TRANSLATION BY

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NOTE ON THE TEXT

THE oldest and best manuscript of this treatise is the Paris manuscript 2036 of the 10th century, which is probably the source from which all the other existing manuscripts are derived. From it twenty pages, more than two-thirds of the whole, are unfortunately lost. It is designated P.

The text here printed is based on Vahlen's fourth edition (1910) of Otto Jahn's text. Readings which are neither in P nor in Vahlen's 1910 text are recorded in footnotes.

ΔΙΟΝΥΣΙΟΥ Η ΛΟΓΓΙΝΟΥ ΠΕΡΙ ΤΨΟΥΣ

1. Τὸ μὲν τοῦ Κεκίλιου συγγραμμάτιον, ὃ περὶ ὕψους συνετάξατο, ἀνασκοπούμενοις ἡμῖν ὡς οἰσθακοιῆ, Ποστούμιε Τερεντιανὲ φίλτατε, ταπεινότερον ἐφάνη τῆς ὅλης ὑποθέσεως, καὶ ἤκιστα τῶν καιριῶν ἐφαπτόμενον οὐ πολλὴν τε ὠφέλειαν, ἧς μάλιστα δεῖ στοχάζεσθαι τὸν γράφοντα, περιποιοῦν τοῖς ἐντυγχάνουσιν· εἰτ' ἐπὶ πάσης τεχνολογίας δυεῖν ἀπαιτουμένων, προτέρου μὲν τοῦ δεῖξαι, τί τὸ ὑποκείμενον, δευτέρου δὲ τῇ τάξει, τῇ δυνάμει δὲ κυριωτέρου, πῶς ἂν ἡμῖν αὐτὸ τοῦτο καὶ δι' ὧν τινων μεθόδων κτητὸν γένοιτο, ὅμως ὁ Κεκίλιος ποῖον μὲν τι ὑπάρχει τὸ ὑψηλὸν διὰ μυρίων ὄσων ὡς ἀγνοοῦσι πειράται δεικνύναι, τὸ δὲ δι' ὅτου τρόπου τὰς ἑαυτῶν φύσεις προάγειν ἰσχύοιμεν ἂν εἰς ποσὴν μεγέθους ἐπίδοσιν, οὐκ οἶδ' ὅπως ὡς οὐκ

2 ἀναγκαῖον παρέλιπεν· πλὴν ἴσως τουτουὶ μὲν τὸν ἄνδρα οὐχ οὕτως αἰτιᾶσθαι τῶν ἐκλελειμμένων, ὡς αὐτῆς τῆς ἐπινοίας καὶ σπουδῆς ἄξιον ἐπαινεῖν.

179 γ. ἐπεὶ δ' ἐνεκελεύσω καὶ ἡμᾶς τι περὶ ὕψους πάντως

DIONYSIUS OR LONGINUS ON THE SUBLIME

1. You know, my dear Postumius Terentianus, that when we were studying together Cecilius's ^a little treatise on the Sublime we found it was too trivial to satisfy the full demands of the subject and omitted altogether to touch upon the main points, and that consequently it does not render to its readers very much of that assistance which should be an author's chief aim. Moreover, in every systematic treatise there are two requisites: the author must first define his subject, and secondly, though this is really more important, he must show us how and by what means of study we may reach the goal ourselves. Cecilius, however, while assuming our ignorance and endeavouring by a thousand instances to demonstrate the nature of the sublime, apparently thought it unnecessary to deal with the means by which we may be enabled to educate our natures to the proper pitch of elevation. Still, so far as Cecilius is concerned, we ought perhaps rather to praise him for the mere conception of such a treatise and the trouble spent upon it than to blame him for his omissions. But since you have now required me in my turn to prepare some notes on the sublime

^a A Sicilian rhetorician, in religion a Jew, who taught at Rome in the time of Augustus.

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εἰς σὴν ὑπομνηματίσασθαι χάριν, φέρε, εἴ τι δὴ
 δοκοῦμεν ἀνδράσι πολιτικοῖς τεθεωρηκέναι χρή-
 σιμον, ἐπισκεψώμεθα. αὐτὸς δ' ἡμῖν, ἑταῖρε, τὰ
 ἐπὶ μέρους, ὡς πέφυκας καὶ καθήκει, συνεπικρινεῖς
 ἀληθέστατα· εὖ γὰρ δὴ ὁ ἀποφηνάμενος, τί θεοῖς
 ὅμοιον ἔχομεν, “εὐεργεσίαν” εἶπας “καὶ ἀλή-
 3 θειαν.” γράφων δὲ πρὸς σέ, φίλτατε, τὸν παιδείας
 ἐπιστήμονα, σχεδὸν ἀπήλλαγμαί καὶ τοῦ διὰ πλειό-
 νων προῦποτίθεσθαι, ὡς ἀκρότης καὶ ἐξοχή τις
 λόγων ἐστὶ τὰ ὕψη, καὶ ποιητῶν τε οἱ μέγιστοι καὶ
 συγγραφέων οὐκ ἄλλοθεν ἢ ἐνθένδε ποθὲν ἐπρώ-
 τευσαν καὶ ταῖς ἑαυτῶν περιέβαλον εὐκλείαις τὸν
 4 αἰῶνα. οὐ γὰρ εἰς πειθῶ τοὺς ἀκρωμένους ἀλλ’
 εἰς ἔκστασιν ἄγει τὰ ὑπερφυᾶ· πάντα δέ γε σὺν
 ἐκπλήξει τοῦ πιθανοῦ καὶ τοῦ πρὸς χάριν αἰεὶ κρατεῖ
 τὸ θαυμάσιον, εἶγε τὸ μὲν πιθανὸν ὡς τὰ πολλὰ ἐφ’
 ἡμῖν, ταῦτα δὲ δυναστείαν καὶ βίαν ἄμαχον προσ-
 φέροντα παντὸς ἐπάνω τοῦ ἀκρωμένου καθίσταται·
 καὶ τὴν μὲν ἐμπειρίαν τῆς εὐρέσεως καὶ τὴν τῶν
 πραγμάτων τάξιν καὶ οἰκονομίαν οὐκ ἐξ ἑνὸς
 οὐδ’ ἐκ δυεῖν, ἐκ δὲ τοῦ ὅλου τῶν λόγων ὕφους μόλις
 ἐκφαινομένην ὀρώμεν, ὕψος δὲ που καιρίως ἐξ-
 ενεχθὲν τὰ τε πράγματα δίκην σκηπτοῦ πάντα δι-
 εφόρησεν καὶ τὴν τοῦ ῥήτορος εὐθύς ἀθρόαν ἐνεδεί-
 ξατο δύναμιν. ταῦτα γὰρ οἶμαι καὶ τὰ παραπλήσια,
 170 v. Τερεντιανὲ ἦδιστε, κἂν αὐτὸς ἐκ πείρας ὑφηγή-
 σαιο.

2. Ἡμῖν δ’ ἐκεῖνο διαπορητέον ἐν ἀρχῇ, εἰ ἔστω

“ This remark is attributed both to Pythagoras and to Demosthenes.

purely for your own sake, let us then see whether our views have any real value for public speakers; and in the details of our inquiry you yourself, my friend, will, I am sure, do what duty and your heart alike dictate and give me the benefit of your unbiased judgement. For he spoke well who, in answer to the question, "What have we in common with the gods?" said "Kindness and Truth."^a Further, writing for a man of such learning and culture as yourself, dear friend, I almost feel freed from the need of a lengthy preface showing how the Sublime consists in a consummate excellence and distinction of language, and that this alone gave to the greatest poets and historians their pre-eminence and clothed them with immortal fame. For the effect of genius is not to persuade the audience but rather to transport them out of themselves. Invariably what inspires wonder casts a spell upon us and is always superior to what is merely convincing and pleasing. For our convictions are usually under our own control, while such passages exercise an irresistible power of mastery and get the upper hand with every member of the audience.

Again inventive skill and the due disposal and marshalling of facts do not show themselves in one or two touches: they gradually emerge from the whole tissue of the composition, while, on the other hand, a well-timed flash of sublimity scatters everything before it like a bolt of lightning and reveals the full power of the speaker at a single stroke. But, as I say, my dear Terentianus, these and other such hints you with your experience could supply yourself.

2. We must begin now by raising the question

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ἕψους τις ἢ βάθους τέχνη, ἐπεὶ τινες ὅλως οἴονται διηπατῆσθαι τοὺς τὰ τοιαῦτα ἄγοντας εἰς τεχνικὰ παραγγέλματα. γεννᾶται γάρ, φησί, τὰ μεγαλοφυῆ καὶ οὐ διδακτὰ παραγίνεται, καὶ μία τέχνη πρὸς αὐτὰ τὸ πεφυκέναι· χεῖρω τε τὰ φυσικὰ ἔργα, ὡς οἴονται, καὶ τῷ παντὶ δειλότερα καθίσταται ταῖς
 2 τεχνολογίαις κατασκελετευόμενα. ἐγὼ δὲ ἐλεγ-
 χθῆσθεσθαι τοῦθ' ἐτέρως ἔχον φημί, εἰ ἐπισκείψαιτό τις ὅτι ἡ φύσις, ὥσπερ τὰ πολλὰ ἐν τοῖς παθητικοῖς καὶ διηρμένοις αὐτόνομον, οὕτως οὐκ εἰκαλόν τι κακ παντὸς ἀμέθοδον εἶναι φιλεῖ· καὶ ὅτι αὕτη μὲν πρῶτόν τι καὶ ἀρχέτυπον γενέσεως στοιχείον ἐπὶ πάντων ὑφέστηκεν, τὰς δὲ ποσότητας καὶ τὸν ἐφ' ἐκάστου καιρὸν ἔτι δὲ τὴν ἀπλανεστάτην ἄσκησίν τε καὶ χρῆσιν ἱκανῆ παρορίσαι καὶ συνενεγκεῖν ἡ μέθοδος· καὶ ὡς ἐπικινδυνότερα, αὐτὰ ἐφ' αὐτῶν δίχα ἐπιστήμης ἀστήρικτα καὶ ἀνερμάτιστα ἐα-
 3 θέντα τὰ μεγάλα, ἐπὶ μόνῃ τῇ φορᾷ καὶ ἀμαθεῖ τόλμῃ λειπόμενα· δεῖ γὰρ αὐτοῖς ὡς κέντρον πολ-
 λάκις, οὕτω δὲ καὶ χαλινού· ὅπερ γὰρ ὁ Δημο-
 σθένης ἐπὶ τοῦ κοινοῦ τῶν ἀνθρώπων ἀποφαίνεται βίου, μέγιστον μὲν εἶναι τῶν ἀγαθῶν τὸ εὐτυχεῖν, δεύτερον δὲ καὶ οὐκ ἔλαττον τὸ εὖ βουλευέσθαι, ὅπερ οἷς ἂν μὴ παρῆ συναναίρει πάντως καὶ θάτερον, τοῦτ' ἂν καὶ ἐπὶ τῶν λόγων εἴποιμεν, ὡς ἡ μὲν φύσις τὴν τῆς εὐτυχίας τάξιν ἐπέχει, ἡ τέχνη δὲ τὴν τῆς εὐβουλίας· τὸ δὲ κυριώτατον, ὅτι καὶ αὐτὸ τὸ εἶναι τινα τῶν ἐν λόγοις ἐπὶ μόνῃ τῇ φύσει οὐκ ἄλλοθεν ἡμᾶς ἢ παρὰ τῆς τέχνης ἐκμαθεῖν δεῖ· εἰ

^a There seems no authority for taking this, as Pope does, in the sense of "bathos." The adjective *βαθός* applied to mental qualities means "deep," not "low."

whether there is an art of sublimity or profundity,^a for some think those are wholly at fault who try to bring such matters under systematic rules. Genius, it is said, is born and does not come of teaching, and the only art for producing it is nature. Works of natural genius, so people think, are spoiled and utterly demeaned by being reduced to the dry bones of rule and precept. For my part I hold that the opposite may be proved, if we consider that while in lofty emotion Nature for the most part knows no law, yet it is not the way of Nature to work at random and wholly without system. In all production Nature is the prime cause, the great exemplar; but as to all questions of degree, of the happy moment in each case, and again of the safest rules of practice and use, such prescriptions are the proper contribution of an art or system. We must remember also that mere grandeur runs the greater risk, if left to itself without the stay and ballast of scientific method, and abandoned to the impetus of uninstructed enterprise. For genius needs the curb as often as the spur. Speaking of the common life of men Demosthenes^b declares that the greatest of all blessings is good fortune, and that next comes good judgement, which is indeed quite as important, since the lack of it often completely cancels the advantage of the former. We may apply this to literature and say that Nature fills the place of good fortune, Art that of good judgement. And above all we must remember this: the very fact that in literature some effects come of natural genius alone can only be learnt from art.

^b *Aristocrates*, § 113.

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ταῦθ', ὡς ἔφην, ἐπιλογίσαιτο καθ' ἑαυτὸν ὁ τοῖς χρηστομαθοῦσιν ἐπιτιμῶν, οὐκ ἂν ἔτι, μοὶ δοκῶ, περιττὴν καὶ ἄχρηστον τὴν ἐπὶ τῶν προκειμένων ἡγήσαιτο θεωρίαν.

- 180 r. 3. . . . καὶ καμίνου σχῶσι μάκιστον σέλας.
 εἰ γάρ τιν' ἔστιοῦχον ὄψομαι μόνον,
 μίαν παρείρας πλεκτάνην χειμάρροον,
 στέγην πυρώσω καὶ κατανθρακώσομαι·
 νῦν δ' οὐ κέκραγά πω τὸ γενναῖον μέλος.

οὐ τραγικὰ ἔτι ταῦτα, ἀλλὰ παρατράγωδα, αἱ πλεκτάναι, καὶ τὸ πρὸς οὐρανὸν ἐξεμεῖν, καὶ τὸ τὸν Βορέαν ἀυλητὴν ποιεῖν, καὶ τὰ ἄλλα ἐξῆς· τεθόλωται γὰρ τῇ φράσει καὶ τεθορύβηται ταῖς φαντασίαις μᾶλλον ἢ δεδεύνωται, κἂν ἕκαστον αὐτῶν πρὸς αὐγὰς ἀνασκοπῆς, ἐκ τοῦ φοβεροῦ κατ' ὀλίγον ὑπονοστέῃ πρὸς τὸ εὐκαταφρόνητον. ὅπου δ' ἐν τραγωδίᾳ, πράγματι ὀγκηρῶ φύσει καὶ ἐπιδεχομένῳ στόμφον, ὅμως τὸ παρὰ μέλος οἶδεῖν ἀσύγγνωστον, σχολῇ γ' ἂν οἶμαι λόγοις ἀληθινοῖς ἀρμόσειεν. ταύτῃ καὶ τὰ τοῦ Λεοντίνου Γοργίου γελᾶται γράφοντος “Ἐέρξης ὁ τῶν Περσῶν Ζεὺς,” καὶ “γῦπες ἔμφυχοι τάφοι,” καὶ τινα τῶν Καλλιस्थένους ὄντα οὐχ ὑψηλὰ ἀλλὰ μετέωρα, καὶ ἔτι μᾶλλον τὰ Κλειτάρχου· φλοιώδης γὰρ ἀνὴρ καὶ φυσῶν κατὰ τὸν Σοφοκλέα “μικροῖς μὲν αὐλίσκοισι, φορβειᾶς δ' ἄτερ”· τά γε μὴν

^a From Aeschylus's *Oreithyia*, now lost. The speaker is Boreas.

^b As these words are not in the quotation, some of it is presumably lost.

^c A historian who flourished about 300 B.C.

^d Historian of Alexander the Great, his contemporary.

If then, I say, those who censure the students of this art would lay these considerations to heart, they would not, I fancy, be any longer inclined to consider the study of these subjects superfluous and useless.

[Two pages of the MS. are missing here.]

3. . . .

Yea, though they check the chimney's towering flame,
For, if I spy one hearthholder alone,
I'll weave one torrent coronal of flame
And fire the steading to a heap of ash.
But not yet have I blown the noble strain.^a

All this has lost the tone of tragedy: it is pseudo-tragic,—the “coronals” and “spewing to heaven”^b and making Boreas a flute-player and all the rest of it. The phrasing is turbid, while the images make for confusion rather than intensity. Examine each in the light of day and it gradually declines from the terrible to the ridiculous. Now seeing that in tragedy, which is essentially a majestic matter and admits of bombast, misplaced tumidity is none the less unpardonable, surely it is not likely to suit real speeches. Thus it is that people laugh at Gorgias of Leontini for calling Xerxes “the Persian Zeus,” and vultures “living sepulchres”; also at certain phrases of Callisthenes^c which are not sublime but high-falutin, and still more at some of Cleitarchus's^d efforts, an affected creature, blowing, as Sophocles says, “on scrannel pipes, yet wasting all his wind.”^e

^a These lines, quoted in a fuller form by Cicero (*Ad Att.* ii. 16. 2), are probably from an *Oreithyia* by Sophocles. The *φορβεία* was a check-strap worn by pipers to check the flow of breath. The coronal in l. 3 may be a blast of wind.

DIONYSIUS OR LONGINUS

Ἀμφικράτους τοιαῦτα καὶ Ἡγησίου καὶ Μάτριδος·
 πολλαχοῦ γὰρ ἐνθουσιᾶν ἑαυτοῖς δοκοῦντες οὐ
 3 βακχεύουσιν ἀλλὰ παίζουσιν. ὅλως δ' ἔοικεν εἶναι
 τὸ οἰδεῖν ἐν τοῖς μάλιστα δυσφυλακτότατον. φύσει
 γὰρ ἅπαντες οἱ μεγέθους ἐφίεμενοι, φεύγοντες
 ἀσθενείας καὶ ξηρότητος κατάγνωσιν, οὐκ οἶδ'
 ὅπως ἐπὶ τοῦθ' ὑποφέρονται, πειθόμενοι τῷ
 180 v. "μεγάλων ἀπολισθαίνειν ὁμως εὐγενές ἀμάρτημα."
 4 κακοὶ δὲ ὄγκοι καὶ ἐπὶ σωμάτων καὶ λόγων οἱ
 χαῦνοι καὶ ἀναλήθεις καὶ μήποτε περιστάντες
 ἡμᾶς εἰς τούναντίον· οὐδὲν γάρ, φασί, ξηρότερον
 ὕδρωπικοῦ.

Ἀλλὰ τὸ μὲν οἰδοῦν ὑπεραίρειν βούλεται τὰ ὕψη,
 τὸ δὲ μειρακιῶδες ἀντικρυς ὑπεναντίον τοῖς μεγέ-
 θεσι· ταπεινὸν γὰρ ἐξ ὄλου καὶ μικρόψυχον καὶ τῷ
 ὄντι κακὸν ἀγεννέστατον. τί ποτ' οὖν τὸ μειρα-
 κιῶδές ἐστιν; ἢ δῆλον ὡς σχολαστικὴ νόησις, ὑπὸ
 περιεργίας λήγουσα εἰς ψυχρότητα; ὀλισθαίνουσι
 δ' εἰς τοῦτο τὸ γένος ὀρεγόμενοι μὲν τοῦ περιττοῦ
 καὶ πεποιημένου καὶ μάλιστα τοῦ ἠδέος, ἐποκέλ-
 5 λοντες δὲ εἰς τὸ ῥωπικὸν καὶ κακόζηλον. τούτῳ
 παράκειται τρίτον τι κακίας εἶδος ἐν τοῖς παθη-
 τικοῖς, ὅπερ ὁ Θεόδωρος παρένθυσσον ἐκάλει. ἔστι
 δὲ πάθος ἀκαιρον καὶ κενὸν ἔνθα μὴ δεῖ πάθους, ἢ
 ἄμετρον ἔνθα μετρίου δεῖ. πολλὰ γὰρ ὥσπερ ἐκ
 μέθης τινὲς εἰς τὰ μηκέτι τοῦ πράγματος, ἴδια

^a Amphicrates of Athens (first century B.C.), Hegesias of Magnesia (third century B.C.), Matris of Thebes (? second century B.C.), were rhetoricians of the bombastic "Asiatic" school.

^b ῥῶπος means "trash," trumpery wares.

^c Theodorus was a Gadarene rhetorician of the first

You find the same sort of thing in Amphicrates too, and in Hegesias and Matris.^a For often when they think themselves inspired, their supposed ecstasy is merely childish folly. Speaking generally, tumidity seems one of the hardest faults to guard against. For all who aim at grandeur, in trying to avoid the charge of being feeble and arid, fall somehow into this fault, pinning their faith to the maxim that "to miss a high aim is to fail without shame." Tumours are bad things whether in books or bodies, those empty inflations, void of sincerity, as likely as not producing the opposite to the effect intended. For, as they say, "there's naught so dry as dropsy."

Tumidity then comes of trying to outdo the sublime. Puerility, on the other hand, is the exact opposite of grandeur; utterly abject, mean-spirited, and in fact the most ignoble of faults. What then is puerility? Is it not obviously the academic attitude, where over-elaboration ends in frigid failure? Writers fall into this fault through trying to be uncommon and exquisite, and above all to please, and founder instead upon the tinsel^b reefs of affectation. Closely allied to this is a third kind of fault peculiar to emotional passages, what Theodorus used to call "*Parenthyrson*."^c This is emotion misplaced and pointless where none is needed, or unrestrained where restraint is required. For writers often behave as if they were drunk and give way to outbursts of emotion which the subject no longer warrants. Such emotion is purely sub-

century B.C., one of whose pupils was the Emperor Tiberius. *Parenthyrson* means the poking in of the thyrsus at the wrong time, *i.e.* the affectation of Bacchanalian fury where no fury need be (Saintsbury).

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ἑαυτῶν καὶ σχολικὰ παραφέρονται πάθη· εἶτα πρὸς οὐδὲν πεπονθότας ἀκροατὰς ἀσχημονοῦσιν, εἰκότως, ἐξεστηκότες πρὸς οὐκ ἐξεστηκότας. πλὴν περὶ μὲν τῶν παθητικῶν ἄλλος ἡμῖν ἀπόκειται τόπος.

4. Θατέρου δὲ ὦν εἶπομεν, λέγω δὲ τοῦ ψυχροῦ, πλήρης ὁ Τίμαιος, ἀνὴρ τὰ μὲν ἄλλα ἱκανὸς καὶ πρὸς λόγων ἐνίοτε μέγεθος οὐκ ἄφορος, πολυῖστωρ, ἐπινοητικός, πλὴν ἀλλοτρίων μὲν ἐλεγκτικώτατος ἀμαρτημάτων, ἀνεπαίσθητος δὲ ἰδίων, ὑπὸ δὲ ἔρω-

181 r. τος τοῦ ξένας νοήσεις αἰεὶ κινεῖν πολλάκις ἐκπίπτων

2 εἰς τὸ παιδαριωδέστατον. παραθήσομαι δὲ τὰνδρὸς ἐν ἧ δύο, ἐπειδὴ τὰ πλείω προέλαβεν ὁ Κεκίλιος. ἐπαινῶν Ἀλέξανδρον τὸν μέγαν “ὃς τὴν Ἀσίαν ὅλην” φησὶν “ἐν ἐλάττοσι παρέλαβεν ἢ ὅσοις τὸν ὑπὲρ τοῦ πρὸς Πέρσας πολέμου πανηγυρικὸν λόγον Ἰσοκράτης ἔγραψεν.” θαυμαστή γε τοῦ Μακεδόνα ἢ πρὸς τὸν σοφιστὴν σύγκρισις· δῆλον γάρ, ὦ Τίμαιε, ὡς οἱ Λακεδαιμόνιοι διὰ τοῦτο πολὺ τοῦ Ἰσοκράτους κατ’ ἀνδρείαν ἐλείποντο, ἐπειδὴ οἱ μὲν

3 τριάκοντα ἔτεσι Μεσσήνην παρέλαβον, ὁ δὲ τὸν πανηγυρικὸν ἐν μόνοις δέκα συνετάξατο. τοῖς δὲ Ἀθηναίοις ἀλοῦσιν περὶ Σικελίαν τίνα τρόπον ἐπιφωνεῖ; ὅτι “εἰς τὸν Ἑρμῆν ἀσεβήσαντες καὶ περικόψαντες αὐτοῦ τὰ ἀγάλματα, διὰ τοῦτ’ ἔδωκαν δίκην οὐχ ἡκιστα δι’ ἓνα ἄνδρα, ὃς ἀπὸ τοῦ παρανομηθέντος διὰ πατέρων ἦν, Ἑρμοκράτη τὸν Ἑρμῶνος.” ὥστε θαυμάζειν με, Τερεντιανὲ ἠδιστε, πῶς οὐ καὶ εἰς Διονύσιον γράφει τὸν τύραννον· “ἐπεὶ γὰρ εἰς

^a See chap. iii. § 4.

^b A Sicilian historian at the end of the fourth century B.C. He was so critical that he was nicknamed Ἐπιτίμαιος, “fault-finder.”

jective and consequently tedious, so that to an audience which feels none of it their behaviour looks unseemly. And naturally so, for while they are in ecstasy, the audience are not. However we have reserved another place in which to treat of emotional passages.

4. The second fault of which we spoke above ^a is Frigidity, of which there are many examples in Timaeus,^b in other respects a capable writer and sometimes far from barren in greatness of style, learned, and full of ideas. Yet while keenly critical of others' faults, he is blind and deaf to his own, and his insatiable passion for starting strange conceits often lands him in the most puerile bathos. I will only quote one or two examples from Timaeus, as Cecilius has forestalled me with most of them. In his eulogy of Alexander the Great he speaks of "one who subdued the whole of Asia in fewer years than Isocrates took to write his *Panegyric* urging war on Persia." Surely this is an odd comparison of the Macedonian to the sophist, for it is obvious, friend Timaeus, that on this showing Isocrates was a far better man than the Spartans, since they spent thirty years in subduing Messene, while he composed his *Panegyric* in no more than ten! Again, take his denunciation of the Athenian prisoners in Sicily: "Having committed sacrilege against Hermes and mutilated his statues they were therefore punished, mainly owing to the action of a single man, who was kin on his father's side to the injured deity, Hermocrates the son of Hermon." This makes me wonder, my dear Terentianus, why he does not write of the tyrant Dionysius that

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τὸν Δία καὶ τὸν Ἡρακλέα δυσσεβῆς ἐγένετο, διὰ
 τοῦτ' αὐτὸν Δίῳ καὶ Ἡρακλείδῃς τῆς τυραννίδος
 4 ἀφείλοντο." τί δεῖ περὶ Τιμαίου λέγειν, ὅπου γε
 καὶ οἱ ἥρωες ἐκείνοι, Ξενοφῶντα λέγω καὶ Πλάτωνα,
 καίτοιγε ἐκ τῆς Σωκράτους ὄντες παλαιστρας,
 ὅμως διὰ τὰ οὕτως μικροχαρῆ ποτε ἑαυτῶν ἐπιλαν-
 θάνονται; ὁ μὲν γε ἐν τῇ Λακεδαιμονίων γράφει
 πολιτεία· "ἐκείνων μὲν γοῦν ἦττον μὲν ἂν φωνὴν
 ἀκούσαις ἢ τῶν λιθίνων, ἦττον δ' ἂν ὄμματα στρέ-
 181 v. ψαις ἢ τῶν χαλκῶν, αἰδημονεστεροῦς δ' ἂν αὐτοὺς
 ἠγήσαιο καὶ αὐτῶν τῶν ἐν τοῖς ὀφθαλμοῖς παρ-
 θένων." Ἀμφικράτει καὶ οὐ Ξενοφῶντι ἔπρεπε
 τὰς ἐν τοῖς ὀφθαλμοῖς ἡμῶν κόρας λέγειν παρθένους
 αἰδήμονας· οἷον δὲ Ἡράκλεις τὸ τὰς ἀπάντων ἐξῆς
 κόρας αἰσχυντηλὰς εἶναι πεπεῖσθαι, ὅπου φασὶν
 οὐδενὶ οὕτως ἐσημαίνεισθαι τὴν τιῶν ἀναίδειαν
 ὡς ἐν τοῖς ὀφθαλμοῖς· ἰταμόν "οἰνοβαρές, κυνὸς
 5 ὄμματ' ἔχων" φησὶν. ὁ μέντοι Τιμαίος, ὡς
 φωρίου τινὸς ἐφαπτόμενος, οὐδὲ τοῦτο Ξενοφῶντι
 τὸ ψυχρὸν κατέλιπεν. φησὶ γοῦν ἐπὶ τοῦ Ἀγαθο-
 κλέους κατὰ τὴν ἀνειψιὰν ἐτέρω δεδομένην ἐκ
 τῶν ἀνακαλυπτηρίων ἀρπάσαντα ἀπελθεῖν, "ὁ τίς ἂν
 ἐποίησεν ἐν ὀφθαλμοῖς κόρας, μὴ πόρνας ἔχων;"
 8 τί δὲ ὁ τᾶλλα θεῖος Πλάτων; τὰς δέλτους θέλων
 εἶπεῦν "γράψαντες" φησὶν "ἐν τοῖς ἱεροῖς θήσουσιν
 κυπαριττίνας μνήμας". καὶ πάλιν "περὶ δὲ τειχῶν,
 ᾧ Μέγιλλε, ἐγὼ ξυμφεροίμην ἂν τῇ Σπάρτῃ τὸ

^a Since the genitive of Zeus is Διός, this ironically supplies a conceit which matches Timaeus's play on "Hermes" and "Hermocrates the son of Hermon."

^b The pupil of the eye, since it reflects a doll-like image of one who looks close into it, was called κόρη, a maiden. Hence the conceit. Oddly enough our text of Xenophon

“ Having shown impiety towards Zeus and Heracles, he was therefore deprived of his tyranny by Dion^a and Heracleides.” But why speak of Timaeus when those very demi-gods, Xenophon and Plato, for all their training in the school of Socrates, yet sometimes forget themselves in their fondness for such cheap effects. In his *Constitution of Sparta* Xenophon says, “ Certainly you would hear as little speech from these Spartans as from marble statues, and could as easily catch the eye of a bronze figure ; indeed you might well think them as modest as the maidens in their eyes.”^b It would have better suited Amphi- crates than Xenophon to speak of the pupils in our eyes as modest maidens. And fancy believing that every single man of them had modest pupils, when they say that people show their immodesty in nothing so much as their eyes ! Why, an impudent fellow is called “ Heavy with wine, with the eyes of a dog.”^c However, Timaeus, laying hands as it were on stolen goods, could not leave even this frigid conceit to Xenophon. For example, speaking of Agathocles when he carried off his cousin from the unveiling ceremony^d although she had been given in marriage to another, he says, “ Who could have done such a thing, had he not harlots instead of maidens in his eyes ? ” And what of the otherwise divine Plato ? “ They will inscribe and store in the temples,” he says, “ cypress memorials,”^e meaning wooden tablets : and again, “ As for walls, Megillus, I would consent with Sparta reads “ maidens in their chambers ” τῶν ἐν τοῖς θαλάμοις παρθένων, Xen. *De re publica Laced.* 3. 5.

^a Hom. *Il.* i. 225.

^d *i.e.* the third day of the marriage ceremonies.

^e *Laws*, v. 741 c.

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καθεύδειν ἔαν ἐν τῇ γῇ κατακείμενα τὰ τεῖχη
 7 καὶ μὴ ἐπανίστασθαι." καὶ τὸ Ἡροδότειον οὐ
 πόρρω, τὸ φάναι τὰς καλὰς γυναῖκας "ἀλγηδόνας
 ὀφθαλμῶν." καίτοιγε ἔχει τινὰ παραμυθίαν, οἱ
 γὰρ παρ' αὐτῷ ταυτὶ λέγοντές εἰσιν οἱ βάρβαροι καὶ
 ἐν μέθῃ, ἀλλ' οὐδ' ἐκ τοιούτων προσώπων διὰ
 μικροψυχίαν καλὸν ἀσχημονεῖν πρὸς τὸν αἰῶνα.

5. "Ἄπαντα μέντοι τὰ οὕτως ἄσεμνα διὰ μίαν
 ἐμφύεται τοῖς λόγοις αἰτίαν, διὰ τὸ περὶ τὰς νοήσεις
 καινόςπουδον, περὶ ὃ δὴ μάλιστα κορυβαντιῶσιν
 182 r. οἱ νῦν. ἀφ' ὧν γὰρ ἡμῖν τὰγαθὰ, σχεδὸν ἀπ' αὐτῶν
 τούτων καὶ τὰ κακὰ γεννᾶσθαι φιλεῖ. ὅθεν ἐπί-
 φορον εἰς συνταγμάτων κατόρθωσιν τὰ τε κάλλη τῆς
 ἔρμηνείας καὶ τὰ ὕψη καὶ πρὸς τούτοις αἱ ἡδοναί,
 καὶ αὐτὰ ταῦτα, καθάπερ τῆς ἐπιτυχίας, οὕτως
 ἀρχαὶ καὶ ὑποθέσεις καὶ τῶν ἐναντίων καθίστανται.
 τοιοῦτόν πως καὶ αἱ μεταβολαὶ καὶ ὑπερβολαὶ καὶ τὰ
 πληθυντικά· δεῖξομεν δ' ἐν τοῖς ἔπειτα τὸν κίνδυνον,
 ὃν ἔχειν εἰκόσασιν. διόπερ ἀναγκαῖον ἤδη διαπορεῖν
 καὶ ὑποτίθεσθαι, δι' ὅτου τρόπου τὰς ἀνακεκραμέ-
 νας κακίας τοῖς ὑψηλοῖς ἐκφεύγειν δυνάμεθα.

6. "Ἔστι δέ, ὦ φίλος, εἴ τινα περιποιησαίμεθ'
 ἐν πρώτοις καθαρὰν τοῦ κατ' ἀλήθειαν ὕψους ἐπι-
 στήμην καὶ ἐπὶ κρίσιν. καίτοι τὸ πρᾶγμα δύσ-
 ληπτον· ἢ γὰρ τῶν λόγων κρίσις πολλῆς ἐστὶ
 πείρας τελευταῖον ἐπιγέννημα· οὐ μὴν ἀλλ', ὡς
 εἰπεῖν ἐν παραγγέλματι, ἐντεῦθεν ποθεν ἴσως τὴν
 διάγνωσιν αὐτῶν οὐκ ἀδύνατον πορίζεσθαι.

7. Εἰδέναι χρῆ, φίλτατε, διότι, καθάπερ κὰν τῷ
 κοινῷ βίῳ οὐδὲν ὑπάρχει μέγα, οὐ τὸ καταφρονεῖν

^a *Laws*, vi. 778 D.

^b v. 18.

^c Chapters xxiii. and xxxviii.

to let the walls lie slumbering on the ground and never rise again." ^a Herodotus's phrase for fair women is not much better: "eye torture" he calls them. ^b Yet he has some excuse, for in Herodotus this is said by the barbarians, who are, moreover, in their cups. Yet even in the mouths of such characters as these it is not right to display an unseemly triviality before an audience of all the ages.

5. However, all these improprieties in literature are weeds sprung from the same seed, namely that passion for novel ideas which is the prevalent craze of the present day. For our virtues and vices spring from much the same sources. And so while beauty of style, sublime expression, yes, and agreeable phrasing all contribute to successful composition, yet these very graces are the source and groundwork no less of failure than of success. And we must say the same, I suppose, about variety of construction and the use of exaggeration and the idiomatic plural. But we will show later ^c the danger which they seem to us to involve. We are, then, bound at once to raise the question and to suggest how we can avoid the faults that go so closely with the elevated style.

6. And this, my friend, is the way. To obtain first of all a clear knowledge and appreciation of what is really sublime. And yet that is no easy task. For judgement in literature is the last fruit of ripe experience. However, if I must speak by precept, it is not impossible perhaps that a true discernment in such matters may be derived from some such considerations as these.

7. We must realize, dear friend, that as in our everyday life nothing is really great which it is a

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ἔστιν μέγα, οἷον πλοῦτοι τιμαὶ δόξαι τυραννίδες
 καὶ ὅσα δὴ ἄλλα ἔχει πολὺ τὸ ἔξωθεν προστραγωδού-
 μενον οὐκ ἂν τῷ γε φρονίμῳ δόξειεν ἀγαθὰ ὑπερ-
 βάλλοντα, ὧν αὐτὸ τὸ περιφρονεῖν ἀγαθὸν οὐ μέ-
 τριον· θαυμάζουσι γοῦν τῶν ἐχόντων αὐτὰ μᾶλλον
 τοὺς δυναμένους ἔχειν καὶ διὰ μεγαλοψυχίαν ὑπερ-
 ορῶντας· τῆδέ που καὶ ἐπὶ τῶν διηρμένων ἐν ποιή-
 μασι καὶ λόγοις ἐπισκεπτέον, μὴ τινα μεγέθους φαν-
 182 v. τασίαν ἔχοι τοιαύτην, ἣ πολὺ πρόσκειται τὸ εἰκῆ
 προσαναπλαττόμενον, ἀναπτυσσόμενα δὲ ἄλλως
 εὐρίσκοιτο χαῦνα, ὧν τοῦ θαυμάζειν τὸ περι-
 2 φρονεῖν εὐγενέστερον. φύσει γάρ πως ὑπὸ τάληθοῦς
 ὕψους ἐπαίρεται τε ἡμῶν ἢ ψυχῆ καὶ γαῦρόν τι
 ἀνάστημα λαμβάνουσα πληροῦται χαρᾶς καὶ μεγαλ-
 αυχίας, ὡς αὐτὴ γεννήσασα ὅπερ ἤκουσεν. ὅταν
 3 οὖν ὑπ' ἀνδρὸς ἔμφρονος καὶ ἐμπείρου λόγων
 πολλάκις ἀκούμενόν τι πρὸς μεγαλοφροσύνην τὴν
 ψυχὴν μὴ συνδιατιθῆ μηδ' ἐγκαταλείπη τῇ διανοίᾳ
 πλεῖον τοῦ λεγομένου τὸ ἀναθεωρούμενον, πίπτῃ
 δ', ἂν εὖ τὸ συνεχὲς ἐπισκοπῆς, εἰς ἀπαύξεισιν,
 οὐκ ἂν ἔτ' ἀληθὲς ὕψος εἴη μέχρι μόνης τῆς ἀκοῆς
 σωζόμενον. τοῦτο γὰρ τῷ ὄντι μέγα, οὐ πολλὴ μὲν
 ἢ ἀναθεώρησις, δύσκολος δέ, μᾶλλον δ' ἀδύνατος
 ἢ κατεξανάστασις, ἰσχυρὰ δὲ ἢ μνήμη καὶ δυσεξ-
 4 ἀλειπτος. ὅλως δὲ καλὰ νόμιζε ὕψη καὶ ἀληθινὰ
 τὰ διὰ παντὸς ἀρέσκοντα καὶ πᾶσιν. ὅταν γὰρ τοῖς
 ἀπὸ διαφόρων ἐπιτηδευμάτων βίων ζήλων ἡλικιῶν

* Or "if its appeal is only to the ear."

mark of greatness to despise, I mean, for instance, wealth, position, reputation, sovereignty, and all the other things which possess a deal of theatrical attraction, and yet to a wise man would not seem supremely good, since contempt for them is itself eminently good—certainly men feel less admiration for those who have these things than for those who could have them but are big enough to slight them—well, so it is with the grand style in poetry and prose. We must consider whether some of these passages have merely some such outward show of grandeur with a rich moulding of casual accretions, and whether, if all this is peeled off, they may not turn out to be empty bombast which it is more noble to despise than to admire? For the true sublime, by some virtue of its nature, elevates us: uplifted with a sense of proud possession, we are filled with joyful pride, as if we had ourselves produced the very thing we heard. If, then, a man of sense, well-versed in literature, after hearing a passage several times finds that it does not affect him with a sense of sublimity, and does not leave behind in his mind more food for thought than the mere words at first suggest, but rather that on careful consideration it sinks in his esteem, then it cannot really be the true sublime, if its effect does not outlast the moment of utterance.^a For what is truly great gives abundant food for thought: it is irksome, nay, impossible, to resist its effect: the memory of it is stubborn and indelible. To speak generally, you should consider that to be truly beautiful and sublime which pleases all people at all times. For when men who differ in their habits, their lives, their tastes, their ages, their dates, all agree

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χρόνων¹ ἔν τι καὶ ταῦτὸν ἅμα περὶ τῶν αὐτῶν ἅπασιν δοκῆ, τόθ' ἡ ἐξ ἀσυμφώνων ὡς κρίσις καὶ συγκατάθεσις τὴν ἐπὶ τῷ θαυμαζομένῳ πίστιν ἰσχυρὰν λαμβάνει καὶ ἀναμφίλεκτον.

8. Ἐπεὶ δὲ πέντε, ὡς ἂν εἴποι τις, πηγαί τινές εἰσιν αἱ τῆς ὑψηγορίας γονιμώταται, προὔποκειμένης ὡσπερ ἐδάφους τινὸς κοινοῦ ταῖς πέντε ταύταις ἰδέαις τῆς ἐν τῷ λέγειν δυνάμεως, ἧς ὅλως χωρὶς οὐδέν, πρῶτον μὲν καὶ κράτιστον τὸ περὶ τὰς νοήσεις ἀδρεπήβολον, ὡς καὶ τοῖς περὶ Ξενοφῶντος ὠρισάμεθα· δεῦτερον δὲ τὸ σφοδρὸν καὶ ἐνθουσιαστικὸν πάθος· ἀλλ' αἱ μὲν δύο αὗται τοῦ ὕψους κατὰ τὸ πλεόν αὐθιγενεῖς συστάσεις, αἱ λοιπαὶ δ' ἤδη καὶ διὰ τέχνης, ἧ τε ποιά τῶν σχημάτων πλάσις—δισσὰ δέ που ταῦτα, τὰ μὲν νοήσεως, θάτερα δὲ λέξεως· ἐπὶ δὲ τούτοις ἡ γενναία φράσις, ἧς μέρη πάλιν ὀνομάτων τε ἐκλογή καὶ ἡ τροπικὴ καὶ πεποιημένη λέξις· πέμπτη δὲ μεγέθους αἰτία καὶ συγκλείουσα τὰ πρὸ ἑαυτῆς ἅπαντα, ἡ ἐν ἀξιώματι καὶ διάρσει σύνθεσις. φέρε δὴ τὰ ἐμπεριεχόμενα καθ' ἑκάστην ἰδέαν τούτων ἐπισκεψώμεθα, τοσοῦτον προειπόντες, ὅτι τῶν πέντε μορίων ὁ Κεκίλιος ἔστιν ἃ παρ-
² ἔλιπεν, ὡς καὶ τὸ πάθος ἀμέλει. ἀλλ' εἰ μὲν ὡς ἔν τι ταῦτ' ἄμφω, τό τε ὕψος καὶ τὸ παθητικόν, καὶ ἔδοξεν αὐτῷ πάντη συνυπάρχειν τε ἀλλήλοις καὶ συμπεφυκέναι, διαμαρτάνει. καὶ γὰρ πάθητινὰ διεστῶτα ὕψους καὶ ταπεινὰ εὐρίσκεται, καθ-

¹ χρόνων H. Richards for λόγων P.

^a ἀδρός means "solid," "robust," and is used in literary criticism in a sense similar to δεινός, "vehement." "Weighty and solid thought" is the meaning. The book on Xenophon is lost; perhaps he means merely "remarks on Xenophon" in some other treatise.

together in holding one and the same view about the same writings, then the unanimous verdict, as it were, of such discordant judges makes our faith in the admired passage strong and indisputable.

8. There are, one may say, some five genuine sources of the sublime in literature, the common groundwork, as it were, of all five being a natural faculty of expression, without which nothing can be done. The first and most powerful is the command of full-blooded ideas^a—I have defined this in my book on Xenophon—and the second is the inspiration of vehement emotion. These two constituents of the sublime are for the most part congenial. But the other three come partly of art, namely the proper construction of figures—these being probably of two kinds, figures of thought and figures of speech—and, over and above these, nobility of phrase, which again may be resolved into choice of words and the use of metaphor and elaborated diction. The fifth cause of grandeur, which embraces all those already mentioned, is the general effect of dignity and elevation.^b Let us then consider all that is involved under each of these heads, merely prefacing this, that Cecilius has omitted some of these five classes, one obvious omission being that of emotion. Now if he thought that sublimity and emotion were the same thing, and that one always essentially involved the other, he is wrong. For one can find emotion that is mean and devoid of sublimity, for instance

^a The five "sources" are (1) the command of full-blooded ideas; (2) emotion; (3) the proper use of "figures"; (4) nobility of phrase; (5) general effect. In chapter xxxix. *σύνθεσις* means the arrangement of words. Here the phrase seems to mean the putting together of the words and clauses into a total effect of grandeur, making a *whole* of them.

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ἀπερ οἴκτοι λῦται φόβοι, καὶ ἔμπαλιν πολλὰ ὕψη
δίχα πάθους, ὡς πρὸς μυρίοις ἄλλοις καὶ τὰ περι-
τοὺς Ἀλωάδας τῷ ποιητῇ παρατετολμημένα·

Ἔοσαν ἐπ' Οὐλύμπω μέμασαν θέμεν· αὐτὰρ ἐπ'

Ἔοση

Πήλιον εἰνοσίφυλλον, ἔν' οὐρανὸς ἄμβατος εἶη·

καὶ τὸ τούτοις ἔτι μεῖζον ἐπιφερόμενον

καὶ νύ κεν ἐξετέλεσσαν.

3 παρά γε μὴν τοῖς ῥήτορσι τὰ ἐγκώμια καὶ τὰ
πομπικὰ καὶ ἐπιδεικτικὰ τὸν μὲν ὄγκον καὶ τὸ
ὕψηλόν ἐξ ἅπαντος περιέχει, πάθους δὲ χηρεύει
κατὰ τὸ πλεῖστον· ὅθεν ἤκιστα τῶν ῥητόρων οἱ περι-
παθεῖς ἐγκωμιαστικοὶ ἢ ἔμπαλιν οἱ ἐπαινετικοὶ
4 περιπαθεῖς. εἰ δ' αὖ πάλιν ἐξ ὄλου μὴ ἐνόμισεν ὁ
Κεκίλιος τὸ ἐμπαθὲς <ἐς> τὰ ὕψη ποτὲ συντελεῖν
καὶ διὰ τοῦτ' οὐχ ἠγήσατο μνήμης ἄξιον, πάνυ
διηπάτηται· θαρρῶν γὰρ ἀφορσαιίμην ἄν, ὡς οὐδὲν
οὕτως ὡς τὸ γενναῖον πάθος, ἔνθα χρῆ, μεγαλ-
ήγορον, ὥσπερ ὑπὸ μανίας τινὸς καὶ πνεύματος
ἐνθουσιαστικῶς ἐκπνέον καὶ οἶονεὶ φοιβάζον τοὺς
λόγους.

9. Οὐ μὴν ἀλλ' ἐπεὶ τὴν κρατίστην μοῖραν ἐπέχει
τῶν ἄλλων τὸ πρῶτον, λέγω δὲ τὸ μεγαλοφυές,
χρῆ κἀνταῦθα, καὶ εἰ δωρητὸν τὸ πρᾶγμα μᾶλλον
ἢ κτητόν, ὅμως καθ' ὅσον οἶόν τε τὰς ψυχὰς ἀνα-
τρέφειν πρὸς τὰ μεγέθη καὶ ὥσπερ ἐγκύμονας ἀεὶ
2 ποιεῖν γενναίου παραστήματος. τίνα, φήσεις, τρό-
πον; γέγραφέα που καὶ ἐτέρωθι τὸ τοιοῦτον· ὕψος

^a Homer, *Od.* xi. 315.

feelings of commiseration, annoyance, and fear. On the other hand, many sublime passages are quite apart from emotion. There are thousands of examples, for instance, the poet's daring lines about the Aloadae : "

Ossa then up on Olympus they strove to set, then upon Ossa Pelion, ashiver with leaves, to build them a ladder to Heaven ; and the still greater conception that follows,

Yea and indeed they had done it.

Then again in the orators their eulogies and ceremonial speeches and show pieces throughout include touches of dignity and sublimity, yet are usually void of emotion. The result is that emotional orators excel least in eulogy, while panegyrists equally lack emotion. If, on the other hand, it never entered Cecilius's head that emotion sometimes contributes towards sublimity, and he therefore omitted it as undeserving of mention, then great indeed is his mistake. I would confidently lay it down that nothing makes so much for grandeur as genuine emotion in the right place. It inspires the words as it were with a fine frenzy and fills them with divine afflatus.

9. Now, since the first, I mean natural genius,^b plays a greater part than all the others, here too, although it is rather a gift than an acquired quality, we should still do our utmost to train our minds into sympathy with what is noble and, as it were, impregnate them again and again with lofty inspiration. "How?" you will ask. Well, elsewhere I have written something like this, "Sublimity is

^b This is apparently a synonym for "the command of full-blooded ideas," stated in the last chapter to be the *first* source of the sublime.

DIONYSIUS OR LONGINUS

μεγαλοφροσύνης ἀπήχημα. ὅθεν καὶ φωνῆς δίχα
 θαυμάζεται ποτε ψιλὴ καθ' ἑαυτὴν ἢ ἔννοια δι' αὐτὸ
 τὸ μεγαλόφρον, ὡς ἡ τοῦ Αἴαντος ἐν Νεκυία σιωπὴ
 3 μέγα καὶ παντὸς ὑψηλότερον λόγου. πρῶτον οὖν τὸ
 ἐξ οὗ γίνεται προϋποτίθεσθαι πάντως ἀναγκαῖον,
 ὡς ἔχειν δεῖ τὸν ἀληθῆ ῥήτορα μὴ ταπεινὸν φρόνημα
 καὶ ἀγεννές. οὐδὲ γὰρ οἶόν τε μικρὰ καὶ δουλο-
 πρεπῆ φρονούντας καὶ ἐπιτηδεύοντας παρ' ὅλον
 τὸν βίον θαυμαστόν τι καὶ τοῦ παντὸς αἰῶνος
 ἐξενεγκεῖν ἄξιον· μεγάλοι δὲ οἱ λόγοι τούτων κατὰ
 4 τὸ εἰκὸς ὧν ἂν ἐμβριθεῖς ὦσιν αἱ ἔννοιαι. ταύτη καὶ
 εἰς τοὺς μάλιστα φρονηματίας ἐπίπτει τὰ ὑπερ-
 φυᾶ· ὁ γὰρ τῷ Παρμενίωνι φήσαντι “ἐγὼ μὲν
 ἠρκέσθην . . .

. . . τὸ ἐπ' οὐρανὸν ἀπὸ γῆς διάστημα· καὶ
 τοῦτ' ἂν εἴποι τις οὐ μᾶλλον τῆς Ἑριδος ἢ Ὀμήρου
 μέτρον. ᾧ ἀνόμοιόν γε τὸ Ἡσιόδειον ἐπὶ τῆς
 5 Ἀχλύος, εἶγε Ἡσιόδου καὶ τὴν Ἀσπίδα θετέον,

^a The metaphor is from a bell which “rings true” when struck. At the stroke of circumstance the noble mind gives the true note. Cf. R.L.S. “Bright is the ring of words, when the right man rings them” and Newman’s “Style is the shadow of a personality.”

^b *Od.* xi. 543-567. Ajax, summoned from Hades, keeps a grim silence, still incensed at the award of Achilles’ arms to Odysseus, an affront which caused his suicide.

the true ring of a noble mind." ^a And so even without being spoken the bare idea often of itself wins admiration for its inherent genius. How grand, for instance, is the silence of Ajax in the Summoning of the Ghosts, ^b more sublime than any speech. In the first place, then, it is absolutely necessary to suggest its source and to show that the mind of the genuine orator must be neither small nor ignoble. For it is impossible that those whose thoughts and habits all their lives long are petty and servile should flash out anything wonderful, worthy of immortal life. No, a great style is the natural outcome of weighty thoughts, and sublime sayings naturally fall to men of spirit. Alexander's answer to Parmenio when he said "For my part I had been content" . . . ^c

[Six pages of the ms. are lost here.]

. . . the distance between earth and heaven. ^d One might say too that this measured the stature not of Strife only but of Homer. Quite unlike this is Hesiod's description of Gloom, if indeed we are right in adding the *Shield* to the list of Hesiod's works :

^e "The story runs that Parmenio said to Alexander that had he been Alexander he would have been content to have brought the war to an end on the terms offered without venturing further, and that Alexander replied he would have done so himself, had he been Parmenio," Arrian ii. 25. 2.

^d When the ms. resumes Longinus is evidently discussing the description of Strife in *Iliad*, iv. 442:—

"Small is the crest that she rears at the first, but behold her thereafter
Planting her head in the skies, while she treads with her feet
on the earth."

DIONYSIUS OR LONGINUS

τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον·

οὐ γὰρ δεινὸν ἐποίησε τὸ εἶδωλον, ἀλλὰ μισητόν.
ὁ δὲ πῶς μεγεθύνει τὰ δαιμόνια;

ὄσσον δ' ἡεροειδὲς ἀνὴρ ἴδεν ὀφθαλμοῖσιν,
ἤμενος ἐν σκοπιῇ, λεύσσων ἐπὶ οἴνοπα πόντον·
τόσσον ἐπιθρώσκουσι θεῶν ὑψηχέες ἵπποι.

τὴν ὄρμην αὐτῶν κοσμικῶ διαστήματι καταμετρεῖ.
τις οὖν οὐκ ἂν εἰκότως διὰ τὴν ὑπερβολὴν τοῦ
μεγέθους ἐπιφθέγγξαιτο, ὅτι ἂν δις ἐξῆς ἐφορμή-
σωσιν οἱ τῶν θεῶν ἵπποι, οὐκέθ' εὐρήσουσιν ἐν
6 κόσμῳ τόπον; ὑπερφυᾶ καὶ τὰ ἐπὶ τῆς θεομαχίας
φαντάσματα·

ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανὸς Οὐλύμπός τε.
ἔδδεισεν δ' ὑπένερθεν ἀναξ ἐνέρων Ἀἰδωνεύς,
δείσας δ' ἐκ θρόνου ἄλτο καὶ ἴαχε, μὴ οἱ ἔπειτα
γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,
οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη,
σμερδαλέ' εὐρώεντα, τά τε στυγέουσι θεοὶ περ.

ἐπιβλέπεις, ἑταῖρε, ὡς ἀναρρηγνυμένης μὲν ἐκ
βάθρων γῆς, αὐτοῦ δὲ γυμνουμένου ταρτάρου,
ἀνατροπὴν δὲ ὄλου καὶ διάστασιν τοῦ κόσμου
λαμβάνοντος, πάνθ' ἅμα, οὐρανὸς ἄδης, τὰ θνητὰ
τὰ ἀθάνατα, ἅμα τῇ τότε συμπολεμεί καὶ συγ-
7 κινδυνεύει μάχῃ; ἀλλὰ ταῦτα φοβερὰ μὲν, πλήν
ἄλλως, εἰ μὴ κατ' ἀλληγορίαν λαμβάνοιτο, παντά-
πασιν ἄθεα καὶ οὐ σώζοντα τὸ πρέπον. Ὅμηρος
γάρ μοι δοκεῖ παραδιδούς τραύματα θεῶν στάσεις

^a Hesiod, *Shield of Heracles*, 267.

^b *Iliad*, v. 770.

^c A conflation of two theomachies, (a) *Il.* xxi. 388 (confused in quotation with v. 750), and (b) *Il.* xx. 61-65.

ON THE SUBLIME, ix. 5-7

Rheum from her nostrils was running.^o

He has not made the image terrible, but offensive.
But see how Homer magnifies the powers of heaven:

Far as a man can see with his eyes in the shadowy distance,
Keeping his watch on a hill-top, agaze o'er the wine-dark
ocean,
So far leap at a bound the high-neighing horses of heaven.^o

He makes their stride as far as the East is from
the West. So supreme is the grandeur of this, one
might well say that if the horses of heaven take
two consecutive strides there will then be no place
found for them in the world. Again he shows the
imagination of genius in his Battle of the Gods:

Gan then to trumpet around the firmament vast and Olympus;
Shuddering down in the depths, the king of the dead,
Aidoneus,
Sprang from his throne with a shuddering cry, for fear the
earthshaker, Poseidon,
Soon hereafter asunder should splinter the earth, and his
mansions
Clear to the eyes of immortals and mortals alike should be
opened
Grim and dreary and dank, which the very gods see with
abhorrence.^o

You see, friend, how the earth is split to its
foundations, hell itself laid bare, the whole universe
sundered and turned upside down; and meanwhile
everything, heaven and hell, mortal and immortal
alike, shares in the conflict and danger of that battle.
Terrible as these passages are, all the same, unless
one takes them allegorically, they are utterly
irreligious and show no sense of what is fitting. I
feel indeed that in recording as he does the wounding

DIONYSIUS OR LONGINUS

τιμωρίας δάκρυα δεσμὰ πάθη πάμφυρτα τοὺς μὲν ἐπὶ τῶν Ἰλιακῶν ἀνθρώπους ὅσον ἐπὶ τῇ δυνάμει θεοὺς πεποιηκέναι, τοὺς θεοὺς δὲ ἀνθρώπους. ἀλλ' ἡμῖν μὲν δυσδαιμονοῦσιν ἀπόκειται λιμὴν κακῶν ὁ θάνατος, τῶν θεῶν δ' οὐ τὴν φύσιν, ἀλλὰ τὴν ἀτυχίαν ἐποίησεν αἰώνιον. πολὺ δὲ τῶν περὶ τὴν θεομαχίαν ἀμείνω τὰ ὅσα ἄχραντόν τι καὶ μέγα τὸ δαιμόνιον ὡς ἀληθῶς καὶ ἄκρατον παρίστησιν, οἷα (πολλοῖς δὲ πρὸ ἡμῶν ὁ τόπος ἐξείργασται) τὰ ἐπὶ τοῦ Ποσειδῶνος·

τρέμε δ' οὔρεα μακρὰ καὶ ὕλη
καὶ κορυφαὶ Τρώων τε πόλις καὶ νῆες Ἀχαιῶν
ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.
βῆ δ' ἐλάαν ἐπὶ κύματ', ἄταλλε δὲ κήτε' ὑπ' αὐτοῦ
πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγνοίησεν ἄνακτα·
γηθοσύνη δὲ θάλασσα διίστατο, τοὶ δὲ πέτοντο.

- 9 ταύτη καὶ ὁ τῶν Ἰουδαίων θεσμοθέτης οὐχ ὁ τυχῶν ἀνὴρ, ἐπειδὴ τὴν τοῦ θείου δύνάμιν κατὰ τὴν ἀξίαν ἐχώρησε καξέφηγεν, εὐθύς ἐν τῇ εἰσβολῇ γράψας τῶν νόμων “εἶπεν ὁ θεός,” φησί· τί; “γενέσθω φῶς, καὶ ἐγένετο· γενέσθω γῆ, καὶ ἐγένετο.”
- 10 Οὐκ ὀχληρὸς ἂν ἴσως, ἑταῖρε, δόξαιμι, ἐν ἔτι τοῦ ποιητοῦ καὶ τῶν ἀνθρωπίνων παραθέμενος τοῦ μαθεῖν χάριν, ὡς εἰς τὰ ἡρωϊκὰ μεγέθη συνεμβαίνειν ἐθίζει. ἀχλὺς ἄφνω καὶ νύξ ἄπορος αὐτῷ τὴν τῶν Ἑλλήνων ἐπέχει μάχην· ἔνθα δὴ ὁ Αἴας

^a A reminiscence of a lost passage in Aeschylus much quoted in antiquity.

^b Another collation: *Iliad*, xiii. 18; xx. 60; xiii. 19, 27-29.

^c See Additional Note, p. 254.

of the gods, their quarrels, vengeance, tears, imprisonment, and all their manifold passions Homer has done his best to make the men in the *Iliad* gods and the gods men. Yet, if we mortals are unhappy, death is the "appointed harbour from our sea of troubles,"^a whereas Homer has given the gods not only immortal natures but immortal sorrows. The Battle of the Gods, however, is far surpassed by those passages which represent the divine nature in its true attributes, pure, majestic, and unique. Take, for instance, the lines about Poseidon, though they have been treated fully enough by others before us :

Then were the woods and the long-lying ranges a-tremble,
 Aye, and the peaks and the city of Troy and the ships of
 Achaia
 Neath the immortal feet and the oncoming march of Poseidon.
 He set him to drive o'er the swell of the sea, and the whales
 at his coming
 Capering leapt from the deep and greeted the voice of their
 master.
 Then the sea parted her waves for joy, and they flew on the
 journey.^b

So, too, the lawgiver of the Jews, no ordinary man, having formed a worthy conception of divine power, gave expression to it at the very threshold of his *Laws* where he says : " God said "—what? " ' Let there be light,' and there was light. ' Let there be earth,' and there was earth." ^c

I need not fear to weary you, my friend, if I insert here another passage from the Poet, one that treats of human affairs, to show you his habit of entering into the sublimity of his heroic theme. Suddenly he plunges the battle of the Greeks into mist and helpless night. At his wits' end Ajax cries:

DIONYSIUS OR LONGINUS

- ἀμμηχανῶν “Ζεῦ πάτερ,” φησίν, “ἀλλὰ σὺ ρύσαι
 ὑπ’ ἥερος υἱας Ἀχαιῶν, ποίησον δ’ αἴθρην, δὸς δ’
 188 r. ὀφθαλμοῖσιν ιδέσθαι· ἐν δὲ φάει καὶ ὄλεσσον.”
 ἔστιν ὡς ἀληθῶς τὸ πάθος Αἴαντος, οὐ γὰρ ζῆν
 εὔχεται (ἦν γὰρ τὸ αἴτημα τοῦ ἥρωος ταπεινότερον),
 ἀλλ’ ἐπειδὴ ἐν ἀπράκτῳ σκότει τὴν ἀνδρείαν εἰς
 οὐδὲν γενναῖον εἶχε διαθέσθαι, διὰ ταῦτ’, ἀγανακ-
 τῶν ὅτι πρὸς τὴν μάχην ἀργεῖ, φῶς ὅτι τάχιστα
 αἰτεῖται, ὡς πάντως τῆς ἀρετῆς εὐρήσων ἐντάφιον
 11 ἄξιον, κἂν αὐτῷ Ζεὺς ἀντιτάττηται. ἀλλὰ γὰρ
 “Ὀμηρος μὲν ἐνθάδε οὔριος συνεμπνεῖ τοῖς ἀγῶσι
 καὶ οὐκ ἄλλο τι αὐτὸς πέπονθεν ἢ

μαίνεται, ὡς ὅτ’ Ἄρης ἐγχέσπαλος ἢ ὀλοὸν πῦρ
 οὔρεσι μαίνεται, βαθέης ἐν τάρφεσιν ὕλης,
 ἀφλοισμὸς δὲ περὶ στόμα γίννεται·

- δεικνυσι δ’ ὁμως διὰ τῆς Ὀδυσσεΐας (καὶ γὰρ
 ταῦτα πολλῶν ἕνεκα προσεπιθεωρητέον), ὅτι με-
 γάλῃς φύσεως ὑποφερομένης ἤδη ἰδιὸν ἔστιν ἐν
 12 γῆρα τὸ φιλόμυθον. δῆλος γὰρ ἐκ πολλῶν τε ἄλλων
 συνθετικῶς ταύτην δευτέραν τὴν ὑπόθεσιν, ἀτὰρ
 δὴ κακ τοῦ λείψανα τῶν Ἰλιακῶν παθημάτων διὰ
 τῆς Ὀδυσσεΐας ὡς ἐπεισόδιά [τινα τοῦ Τρωϊκοῦ
 πολέμου]¹ προσεπισφύρειν καὶ νῆ Δί’ ἐκ τοῦ τὰς
 ὀλοφύρσεις καὶ τοὺς οἴκτους ὡς πάλαι που προ-
 εγνωσμένους τοῖς ἥρωσι ἐνταῦθα προσαποδιδόναι·
 οὐ γὰρ ἄλλ’ ἢ τῆς Ἰλιάδος ἐπίλογός ἐστιν ἡ Ὀδυ-
 σσεια·

¹ The bracketed words spoil the sense and are presumably a mistaken note. Remnants of the *Iliad* are used as episodes of the *Odyssey*.

ON THE SUBLIME, ix. 10-12

Zeus Father, rescue from out of the mist the sons of
Achaia,
Brighten the heaven with sunshine, grant us the sight of
our eyes.
So it be but in daylight, destroy us.^a

These are the true feelings of an Ajax. He does not plead for his life : such a prayer would demean the hero : but since the ineffectual darkness robbed his courage of all noble use, therefore, distressed to be idle in battle, he prays for light on the instant, hoping thus at the worst to find a burial worthy of his courage, even though Zeus be ranged against him. Here indeed Homer is swept away by the whirlwind of the battle and so affected by it that he too

Stormily raves, as the War-god, the spearman, or Fire, the
destroyer,
Stormily raves on the hills in the deep-lying thickets of
woodland ;
Fringed are his lips with the foam-froth.^b

Yet throughout the *Odyssey*, which for many reasons we must not exclude from our consideration, Homer shows that, as genius ebbs, it is the love of romance that characterizes old age. There are indeed many indications that he composed this after the *Iliad* beside the fact that throughout the *Odyssey* he introduces as episodes remnants of the adventures at Ilium ; yes, and does he not in this poem render to his heroes their meed of lamentation as if it were a debt long due ? In fact the *Odyssey* may be called an epilogue to the *Iliad* :

^a *Iliad*, xvii. 645.

^b *Iliad*, xv. 605.

DIONYSIUS OR LONGINUS

ἔνθα μὲν Αἴας κείται ἀρήϊος, ἔνθα δ' Ἀχιλλεύς,
ἔνθα δὲ Πάτροκλος, θεόφω μῆστωρ ἀτάλαντος,
ἔνθα δ' ἐμὸς φίλος υἱός.

- 13 ἀπὸ δὲ τῆς αὐτῆς αἰτίας, οἶμαι, τῆς μὲν Ἰλιάδος
183 v. γραφομένης ἐν ἀκμῇ πνεύματος ὅλον τὸ σωματίον
δραματικὸν ὑπεστήσατο καὶ ἐναγώνιον, τῆς δὲ
Ἵδυσσεΐας τὸ πλεόν διηγηματικόν, ὅπερ ἴδιον
γῆρας. ὅθεν ἐν τῇ Ἵδυσσεΐᾳ παρεικάσαι τις ἂν
καταδυομένῳ τὸν Ὅμηρον ἤλιω, οὗ δίχα τῆς
σφοδρότητος παραμένει τὸ μέγεθος. οὐ γὰρ ἔτι
τοῖς Ἰλιακοῖς ἐκείνοις ποιήμασιν ἴσον ἐνταῦθα σῶζει
τὸν τόνον, οὐδ' ἐξωμαλισμένα τὰ ὕψη καὶ ἰζήματα
μηδαμοῦ λαμβάνοντα, οὐδὲ τὴν πρόχυσιν ὁμοίαν τῶν
ἐπαλλήλων παθῶν, οὐδὲ τὸ ἀγχίστροφον καὶ πολι-
τικὸν καὶ ταῖς ἐκ τῆς ἀληθείας φαντασίαις κατα-
πεπυκνωμένον, ἀλλ' οἷον ὑποχωροῦντος εἰς ἑαυτὸν
Ἵδυσσεύος καὶ περὶ τὰ ἴδια μέτρα ἡμερουμένου¹ τὸ
λοιπὸν φαίνονται τοῦ μεγέθους ἀμπώτιδες καὶ τοῖς
14 μυθώδεσι καὶ ἀπίστοις πλάνος. λέγων δὲ ταῦτ'
οὐκ ἐπιλέλησμαι τῶν ἐν τῇ Ἵδυσσεΐᾳ χειμῶνων
καὶ τῶν περὶ τὸν Κύκλωπα καὶ τινων ἄλλων, ἀλλὰ
γῆρας διηγοῦμαι, γῆρας δ' ὅμως Ὅμηρου· πλὴν ἐν
ἅπασιν τούτοις ἐξῆς τοῦ πρακτικοῦ κρατεῖ τὸ
μυθικόν.

Παρεξέβην δ' εἰς ταῦθ', ὡς ἔφην, ἵνα δείξαιμι,
ὡς εἰς λῆρον ἐνίοτε ῥᾶστον κατὰ τὴν ἀπακμὴν τὰ
μεγαλοφυῆ παρατρέπεται, οἷα τὰ περὶ τὸν ἄσκον
καὶ τοὺς ἐκ Κίρκης σνομορφομένους, οὓς ὁ Ζωΐλος

¹ ἡμερουμένου Ruhnken for ἐρημουμένου P.

^a *Odyssey*, iii. 102-113. Nestor is telling Telemachus of the days at Troy.

ON THE SUBLIME, IX. 12-14

There then Ajax lies, great warrior ; there lies Achilles ;
There, too, Patroclus lies, the peer of the gods in counsel ;
There, too, mine own dear son.^a

It was, I imagine, for the same reason that, writing the *Iliad* in the heyday of his genius he made the whole piece lively with dramatic action, whereas in the *Odyssey* narrative predominates, the characteristic of old age. So in the *Odyssey* one may liken Homer to the setting sun ; the grandeur remains without the intensity. For no longer does he preserve the sustained energy of the great *Iliad* lays, the consistent sublimity which never sinks into flatness, the flood of moving incidents in quick succession, the versatile rapidity and actuality, brimful of images drawn from real life. It is rather as though the Ocean had shrunk into its lair and lay becalmed within its own confines. Henceforth we see the ebbing tide of Homer's greatness, as he wanders in the incredible regions of romance. In saying this I have not forgotten the storms in the *Odyssey* and such incidents as that of the Cyclops—I am describing old age, but the old age of a Homer—yet the fact is that in every one of these passages reality is worsted by romance.

I have been led into this digression to show you, as I said, that natural genius with the decline of vigour often falls very easily into garrulity—there is the story of the wine-skin^b and the men whom Circe turned into swine—Zoilus^c called them

^b *Od.* x. It was in a wine-skin that Aeolus imprisoned for Odysseus the adverse winds, which his meddlesome companions released.

^c A grammarian—probably of the fourth century B.C.—who was known as Homer's Scourge.

DIONYSIUS OR LONGINUS

ἔφη χοιρίδια κλαίοντα, καὶ τὸν ὑπὸ τῶν πελειάδων
ὡς νεοσσὸν παρατρεφόμενον Δία καὶ τὸν ἐπὶ τοῦ
ναυαγίου δέχ' ἡμέρας ἄσιτον τά τε περὶ τὴν μνη-
στηροφονίαν ἀπίθانا. τί γὰρ ἂν ἄλλο φήσαιμεν
ταῦτα ἢ τῷ ὄντι τοῦ Διὸς ἐνύπνια;

15 Δευτέρου δὲ εἵνεκα προσιστορείσθω τὰ κατὰ τὴν
184r. Ὀδύσειαν, ὅπως ἦ σοι γνώριμον, ὡς ἡ ἀπακμὴ
τοῦ πάθους ἐν τοῖς μεγάλοις συγγραφεῦσι καὶ
ποιηταῖς εἰς ἦθος ἐκλύεται. τοιαῦτα γὰρ πού τὰ
περὶ τὴν τοῦ Ὀδυσσέως ἠθικῶς αὐτῷ βιολογού-
μενα οἰκίαν, οἷονεὶ κωμωδία τίς ἐστὶν ἠθολογουμένη.

10. Φέρε νῦν, εἴ τι καὶ ἕτερον ἔχοιμεν ὑψηλοῦς
ποιεῖν τοὺς λόγους δυνάμενον, ἐπισκεψόμεθα.
οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει συν-
εδρεύει τινὰ μόρια ταῖς ὕλαις συνυπάρχοντα, ἐξ
ἀνάγκης γένοιτ' ἂν ἡμῖν ὕψους αἴτιον τὸ τῶν
ἐμφερομένων ἐκλέγειν αἰεὶ τὰ καιριώτατα καὶ ταῦτα
τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἔν τι σῶμα
ποιεῖν δύνασθαι· ὁ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν
τῶν λημμάτων, ὁ δὲ τῇ πυκνώσει τῶν ἐκλελεγμένων
προσάγεται. οἷον ἡ Σιαπφῶ τὰ συμβαῖνοντα ταῖς
ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν παρεπομένων
καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει.
ποῦ δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν
καὶ ὑπερτεταμένα δεινῇ καὶ ἐκλέξαι καὶ εἰς ἄλληλα
συνδῆσαι.

* There is possibly in *Od.* xii. 63 an allusion to the tale that Zeus, hiding in Crete from his father Chronos, was fed

"porkers in tears"—there is the nurturing of Zeus like a nestling by the doves, Odysseus's ten-days' fast on the wrecked ship,^a and the incredible story of the suitors' slaying.^b Can one call these aught but veritable dreams of Zeus? ^c

There is another justification for our considering the *Odyssey* as well as the *Iliad*. I wanted you to realize how with the decline of their emotional power great writers and poets give way to character-study. For instance, his character-sketches of the daily life in Odysseus's household are in the style of some comedy of character.

10. Well, then, let us see further whether we could find anything else that can make style sublime. Since with all things there are associated certain elements, essentially inherent in their substance, it follows that we shall find one factor of sublimity in a consistently happy choice of these constituent elements, and in the power of combining them together as it were into an organic whole. One writer for instance attracts the reader by the selection of ideas, another by the soldering of these selected. Sappho, for instance, never fails to take the emotions incident to the passion of love from the symptoms which accompany it in real life. And wherein does she show her excellence? In the skill with which she selects and combines the most striking and intense of those symptoms.

by doves. Odysseus's ten-days' swim without food comes at the end of the same book.

^b *Od.* xxii.

^c Dreams—divine indeed—but idle in our critic's eyes when compared with the "lively dramatic action" of the *Iliad*. Besides, the *Iliad* describes real fighting, the serious business of life; the *Odyssey* is but a divine tale. A typical "ancient" point of view. They decried Romance.

- 2 φαίνεται μοι κῆνος ἴσος θεοῖσιν
 ἔμμεν' ὠνήρ, ὅστις ἐναντίος τοι
 ἰζάνει καὶ πλησίον ἀδὺ φωνεύ-
 σας ὑπακούει
 καὶ γελαίσας ἡμερόεν, τό μοι μὰν
 καρδίαν ἐν στήθεσιν ἐπτόασεν.
 ὡς σε γὰρ ἴδω βροχέως με φώνας
 οὐδέν ἔτ' εἴκει·
 ἀλλὰ καμ μὲν γλώσσα ἔαγε· λεπτόν δ'
 αὐτίκα χρῶ πῦρ ὑπαδεδρόμακεν·
 ὀππάτεσσι δ' οὐδέν ὄρημ', ἐπιρόμ-
 βεισι δ' ἄκουαι·
 ἂ δέ μ' ἰδρῶς κακχέεται, τρόμος δὲ
 παῖσαν ἀγρεῖ, χλωροτέρα δὲ ποίας
 ἐμμί· τεθνάκην δ' ὀλίγω Ἰπιδεύης
 φαίνομαι
 ἄλλὰ παντόλιματον, ἐπεὶ καὶ πένητα†

184 v.

- 3 οὐ θαυμάζεις, ὡς, ὑπὸ τὸ αὐτὸ τὴν ψυχὴν τὸ
 σῶμα τὰς ἀκοὰς τὴν γλώσσαν τὰς ὄψεις τὴν χροάν,
 πάνθ' ὡς ἀλλότρια διοιχόμενα ἐπιζητεῖ καὶ καθ' ὑπ-
 εναντιώσεις ἅμα ψύχεται κάεται, ἀλογιστεῖ¹ φρονεῖ
 (ἢ γὰρ φοιβᾶται² ἢ παρ' ὀλίγον τέθνηκεν) ἵνα μὴ ἔν
 τι περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος.
 πάντα μὲν τοιαῦτα γίνεται περὶ τοὺς ἐρώοντας, ἢ
 λήψις δ' ὡς ἔφην τῶν ἄκρων καὶ ἢ εἰς ταῦτό
 συναίρεσις ἀπειργάσατο τὴν ἐξοχὴν. ὄνπερ οἶμαι
 καὶ ἐπὶ τῶν χειμώνων τρόπον ὁ ποιητῆς ἐκ-
 λαμβάνει τῶν παρακολουθούτων τὰ χαλεπώτατα.
 4 ὁ μὲν γὰρ τὰ Ἀριμάσπεια ποιήσας ἐκεῖνα οἶεται
 δεινά·

¹ ἀλογιστεῖ Manutius for ἀλογιστὶ P.

² φοιβᾶται Rothstein for φοβεῖται P.

ON THE SUBLIME, x. 2-4

I think him God's peer that sits near thee face to face, and
listens to thy sweet speech and lovely laughter.

'Tis this that makes my heart flutter in my breast. If I
see thee but for a little, my voice comes no more and
my tongue is broken.

At once a delicate flame runs through my limbs; my eyes
are blinded and my ears thunder.

The sweat pours down: shivers hunt me all over. I am
grown paler than grass, and very near to death I feel.^a

Is it not wonderful how she summons at the same time, soul, body, hearing, tongue, sight, colour, all as though they had wandered off apart from herself? She feels contradictory sensations, freezes, burns, raves, reasons—for one that is at the point of death is clearly beside herself. She wants to display not a single emotion, but a whole congress of emotions. Lovers all show such symptoms as these, but what gives supreme merit to her art is, as I said, the skill with which she chooses the most striking and combines them into a single whole. It is, I fancy, much in the same way that the poet in describing storms picks out the most alarming circumstances. The author of the *Arimaspeia*,^b to be sure, thinks these lines awe-inspiring:

^a I could neither find nor contrive any tolerable verse translation of this.

^b Aristeas of Proconnesus, who wrote an epic in three books on the Arimaspi of the farthest north. Herodotus (iv. 27) says their name was derived from Scythian words, *arima* = "one" and *spou* = "eye."

DIONYSIUS OR LONGINUS

θαῦμ' ἡμῖν καὶ τοῦτο μέγα φρεσὶν ἡμετέρησιν.
 ἄνδρες ὕδωρ ναίουσιν ἀπὸ χθονὸς ἐν πελάγεσσι·
 δύστηνοὶ τινές εἰσιν, ἔχουσι γὰρ ἔργα πονηρά,
 ὄμματ' ἐν ἄστροισι, ψυχὴν δ' ἐνὶ πόντῳ ἔχουσιν.
 ἣ που πολλὰ θεοῖσι φίλας ἀνὰ χεῖρας ἔχοντες
 εὐχονται σπλάγχχοισι κακῶς ἀναβαλλομένοισι.

παντὶ οἶμαι δῆλον, ὡς πλέον ἄνθος ἔχει τὰ λεγόμενα
 ἢ δέος. ὁ δὲ Ὅμηρος πῶς; (ἐν γὰρ ἀπὸ πολλῶν
 5 λεγέσθω)

ἐν δ' ἔπεσ', ὡς ὅτε κῦμα θεῆ ἐν νηὶ πέσῃσι
 λάβρον ὑπαὶ νεφέων ἀνεμοτρεφές, ἣ δέ τε πᾶσα
 ἄχνη ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς ἀήτης
 ἰστίῳ ἐμβρέμεται, τρομέουσι δέ τε φρένα ναῦται
 δειδιότες· τυτθὸν γὰρ ὑπέκ θανάτοιο φέρονται.

8 ἐπεχείρησεν καὶ ὁ Ἄρατος τὸ αὐτὸ τοῦτο μετ-
 ενεγκέων,

185 r. ὀλίγον δὲ διὰ ξύλον αἰδ' ἐρύκει·

πλὴν μικρὸν αὐτὸ καὶ γλαφυρὸν ἐποίησεν ἀντὶ
 φοβεροῦ· ἔτι δὲ παρώρισε τὸν κίνδυνον εἰπών “ ξύλον
 αἰδ' ἀπείργει·” οὐκοῦν ἀπείργει· ὁ δὲ ποιητῆς οὐκ
 εἰς ἄπαξ παρορίζει τὸ δεινόν, ἀλλὰ τοὺς αἰεὶ καὶ
 μονονουχὶ κατὰ πᾶν κῦμα πολλάκις ἀπολλυμένους
 εἰκονογραφεῖ. καὶ μὴν τὰς προθέσεις ἀσυνθέτους
 οὔσας συναναγκάσας παρὰ φύσιν καὶ εἰς ἀλλήλας
 συμβιασάμενος “ ὑπέκ θανάτοιο ” τῷ μὲν συνεμ-

^a Od. xv. 624.

^b Phaenomena, 299.

ON THE SUBLIME, x. 4-6

Here is another thing also that fills us with feelings of wonder,

Men that dwell in the water, away from the earth, on the ocean.

Sorrowful wretches they are, and theirs is a grievous employment:

Ever they rivet their eyes on the stars, their thoughts on the waters.

Often, I ween, to the gods they lift up their hands and they pray;

Ever their innermost parts are terribly tossed to and fro.

Anyone can see, I fancy, that this is more flowery than fearful. But how does Homer do it? Let us take one example of many:

He fell on the host as a wave of the sea on a hurrying vessel,
Rising up under the clouds, a boisterous son of the storm-wind.

The good ship is lost in the shroud of the foam, and the breath of the tempest

Terribly roars in the sails; and the sailors for fear are a-tremble,

By the breadth of a hand swept out from under the jaws of destruction.^a

Aratus, too, tried to adapt this same idea:

'Tis but the tiniest plank that bars them from bitter destruction.^b

But he has demeaned the idea and made it elegant instead of awe-inspiring. Moreover, he defines the danger when he says, "A plank keeps off destruction." Why then, it *does* keep it off. Homer, on the other hand, instead of defining the danger once and for all, depicts the sailors as being all the time, again and again, with every wave on the very brink of death. Moreover, in the phrase "out from under the jaws of destruction," by forcing into an abnormal union prepositions not usually compounded he has

πίπτοντι πάθει τὸ ἔπος ὁμοίως ἐβασάνισεν, τῇ δὲ τοῦ ἔπους συνθλίβει τὸ πάθος ἄκρως ἀπεπλάσατο καὶ μόνον οὐκ ἐνετύπωσεν τῇ λέξει τοῦ κινδύνου τὸ ἰδίωμα “ ὑπὲκ θανάτοιο φέρονται.” οὐκ ἄλλως ἔ’ Ἀρχίλοχος ἐπὶ τοῦ ναυαγίου, καὶ ἐπὶ τῇ προσαγγελίᾳ ὁ Δημοσθένης· “ ἐσπέρα μὲν γὰρ ἦν ” φησίν. ἀλλὰ τὰς ἐξοχὰς ὡς <ἂν> εἶποι τις ἀριστινδην ἐκκαθήραντες ἐπισυνέθηκαν, οὐδὲν φλοιῶδες ἢ ἄσεμνον ἢ σχολικὸν ἐγκατατάττοντες διὰ μέσου. λυμαίνεται γὰρ ταῦτα τὸ ὄλον, ὡσανεὶ ψύγματα ἢ ἀραιώματα ἐμποιοῦντα, <τὰ> μεγέθη συνοικονομούμενα τῇ <τε> πρὸς ἄλληλα σχέσει συντετελιχισμένα.

11. Σύνεδρός ἐστι ταῖς προεκκειμέναις ἀρετῇ καὶ ἦν καλοῦσιν αὐξήσιν, ὅταν δεχομένων τῶν πραγμάτων καὶ ἀγώνων κατὰ περιόδους ἀρχὰς τε πολλὰς καὶ ἀναπαύλας ἕτερα ἐτέροις ἐπεισκυκλούμενα μεγέθη συνεχῶς ἐπεισάγηται κατὰ ἐπί-
 2 τασιν.¹ τοῦτο δὲ εἶτε διὰ τοπηγορίαν, εἶτε δεινώ-
 185 v ἐποικονομίαν ἔργων ἢ παθῶν (μυρίαὶ γὰρ ἰδέαι τῶν αὐξήσεων) γίνοιτο, χρῆ γινώσκειν ὅμως τὸν ῥήτορα, ὡς οὐδὲν ἂν τούτων καθ’ αὐτὸ συσταίη χωρὶς ὑψους τέλειον, πλὴν εἰ μὴ ἐν οἴκτοις ἄρα νῆ

¹ ἐπίτασιν Wilamowitz for ἐπίβασιν P.

* There are two existing fragments of Archilochus to which this might possibly refer: ἴστη κατ’ ἠκην κύματος τε κἀνέμου, “ he stood on the razor-edge of wave and wind,” or ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις, “ their hearts lay locked in the waves’ embrace.”

^b *De corona*, § 169. Demosthenes describes the alarm at Athens caused by the news that Philip of Macedon had captured and fortified Elateia, 339 B.C.

tortured his language into conformity with the impending disaster, magnificently figured the disaster by the compression of his language and almost stamped on the diction the form and feature of the danger—"swept out from under the jaws of destruction." Comparable to this is the passage of Archilochus about the shipwreck ^a and the description of the arrival of the news in Demosthenes. ^b "Now it was evening," etc. What they have done is to make a clean sweep, as it were, of all the main points by order of merit, and to bring them together, allowing nothing affected or undignified or pedantic to intervene. For all such irrelevancies are like the introduction of gaps or open tracery ^c in architecture: they utterly spoil the effect of sublime ideas, well ordered and built into one coherent structure. ^d

11. Closely allied to the merits distinguished above is what is called "amplification." ^e Whenever the subject matter and the issues from section to section admit of several fresh starts and halting-places, then one great phrase after another is wheeled on to the stage with increasing force. This may be done either by the development of a commonplace, or by exaggeration, or by laying stress on events or arguments, ^f or by careful husbandry of facts or feelings. There are indeed ten thousand kinds of amplification. Still the speaker must recognize that without sublimity none of these methods by itself can form a perfect whole. One may indeed very well

^c Literally "perforations," *cf.* xxxii. 5.

^d This sentence has been infinitely emended without much benefit. I take τὰ μεγ. as object of λυμ. and τὸ ἔλον as adverbial. The general sense is that Homer's ideas are all solid masonry. ^e Effect of accumulation, "piling it on."

^f *i.e.* *tours de force.*

Δία ἢ ἐν εὐτελισμοῖς, τῶν δ' ἄλλων αὐξητικῶν ὅτου περ ἂν τὸ ὑψηλὸν ἀφέλης, ὡς ψυχὴν ἐξαιρήσεις σώματος· εὐθύς γὰρ ἀτονεῖ καὶ κενοῦται τὸ ἔμ-
 3 πρακτον αὐτῶν μὴ τοῖς ὕψεσι συνεπιρρωννύμενον. ἢ μέντοι διαφέρει τοῦ ἀρτίως εἰρημένου τὰ νῦν παραγγελλόμενα (περιγραφή γὰρ τις ἦν ἐκεῖνο τῶν ἄκρων λημμάτων καὶ εἰς ἐνότητα σύνταξις) καὶ τίνι καθόλου τῶν αὐξήσεων παραλλάττει τὰ ὕψη, τῆς σαφηνείας αὐτῆς ἕνεκα συντόμως διοριστέον.

12. Ὁ μὲν οὖν τῶν τεχνογράφων ὄρος ἔμοιγ' οὐκ ἀρεστός. αὐξησίς ἐστι, φασί, λόγος μέγεθος περιτιθεὶς τοῖς ὑποκειμένοις· δύναται γὰρ ἀμέλει καὶ ὕψους καὶ πάθους καὶ τρόπων εἶναι κοινὸς οὗτος ὄρος, ἐπειδὴ κακείνα τῷ λόγῳ περιτίθησι ποιόν τι μέγεθος. ἐμοὶ δὲ φαίνεται ταῦτα ἀλλήλων παραλλάττειν, ἢ κείται τὸ μὲν ὕψος ἐν διάρματι, ἢ δ' αὐξησις καὶ ἐν πλήθει· δι' ὃ κείνο μὲν κἂν
 2 νοήματι ἐνὶ πολλάκις, ἢ δὲ πάντως μετὰ ποσότητος καὶ περιουσίας τινὸς ὑφίσταται. καὶ ἔστιν ἢ αὐξησις, ὡς τύπῳ περιλαβεῖν, συμπλήρωσις ἀπὸ πάντων τῶν ἐμφερομένων τοῖς πράγμασι μορίων καὶ τόπων, ἰσχυροποιούσα τῇ ἐπιμονῇ τὸ κατεσκευασμένον, ταύτῃ τῆς πίστεως διεστῶσα, ὅτι ἢ μὲν τὸ ζητούμενον ἀποδείκνυσιν

186 r. . . . πλουσιώτατα, καθάπερ τι πέλαγος, εἰς ἀνα-
 3 πεπταμένον κέχυται πολλαχῇ μέγεθος. ὅθεν οἶμαι κατὰ λόγον ὃ μὲν ῥήτωρ ἄτε παθητικώτερος πολὺ

“Whereas amplification serves to enhance conviction”: so our author presumably continued and then proceeded to illustrate Plato's skill in amplification and to compare his style with that of Demosthenes. It is of Plato that he is speaking when the ms. resumes.

make an exception where the effect required is one of commiseration or depreciation, but in all other forms of amplification to remove the touch of sublimity is like taking soul from body. For they lose their vigour at once and become nerveless and hollow without the tonic effect of the sublime. However, mere clarity demands that I should briefly define the difference between my present precepts and that of which I spoke above (the delimitation of the main points and their arrangement so as to form a single whole) and show generally in what respect sublimity is distinct from these effects of amplification.

12. The definition given in the text-books does not satisfy me. Amplification, they say, is language which invests the subject with grandeur. Now that definition could obviously serve just as well for the sublime, the emotional and the metaphorical style, since these also invest the language with some quality of grandeur. But in my view they are each distinct. Sublimity lies in elevation, amplification rather in amount; and so you often find sublimity in a single idea, whereas amplification always goes with quantity and a certain degree of redundance. To give a rough definition, amplification consists in accumulating all the aspects and topics inherent in the subject and thus strengthening the argument by dwelling upon it. Therein it differs from proof, which demonstrates the required point . . .^a

[Two pages are here lost.]

. . . very rich indeed: like a sea, often flooding a vast expanse of grandeur. I should say then that in point of style the orator,^b being more

^b Demosthenes.

DIONYSIUS OR LONGINUS

τὸ διάπυρον ἔχει καὶ θυμικῶς ἐκφλεγόμενον, ὁ δὲ καθεστῶς ἐν ὄγκῳ καὶ μεγαλοπρεπεῖ σεμνό-
 τητι οὐκ ἔψυκται μὲν, ἀλλ' οὐχ οὕτως ἀπαστράπτει.¹
 4 οὐ κατ' ἄλλα δέ τινα ἢ ταῦτα, ἐμοὶ δοκεῖ, φίλτατε
 Τερεντιανέ, (λέγω δέ, <εἰ> καὶ ἡμῖν ὡς Ἑλλησιν
 ἐφέϊται τι γνώσκεις) καὶ ὁ Κικέρων τοῦ Δημο-
 σθένους ἐν τοῖς μεγέθεσι παραλλάττει. ὁ μὲν γὰρ
 ἐν ὕψει τὸ πλεόν ἀποτόμῳ, ὁ δὲ Κικέρων ἐν χύσει·
 καὶ ὁ μὲν ἡμέτερος διὰ τὸ μετὰ βίας ἕκαστα ἔτι δὲ
 τάχους ῥώμης δεινότητος οἷον καίειν τε ἅμα καὶ
 διαρπάζειν σκηπτῶ τινι παρεικάζοιτ' ἂν ἢ κεραυνῶ·
 ὁ δὲ Κικέρων ὡς ἀμφιλαφῆς τις ἐμπρησμός οἶμαι
 πάντη νέμεται καὶ ἀνειλεῖται, πολὺ ἔχων καὶ ἐπί-
 μονον αἰεὶ τὸ καῖον καὶ διακληρονομούμενον ἄλλοτ'
 ἀλλοίως ἐν αὐτῷ καὶ κατὰ διαδοχὰς ἀνατρεφόμενον.
 5 ἀλλὰ ταῦτα μὲν ὑμεῖς ἂν ἄμεινον ἐπικρίνοιτε, καιρὸς
 δὲ τοῦ Δημοσθενικοῦ μὲν ὕψους καὶ ὑπερτεταμένου
 ἔν τε ταῖς δεινώσεσι καὶ τοῖς σφοδροῖς πάθεσι, καὶ
 ἔνθα δεῖ τον ἀκροατὴν τὸ σύνολον ἐκπλήξαι, τῆς
 δὲ χύσεως, ὅπου χρὴ καταντλήσαι τοπηγορίαις τε
 γὰρ καὶ ἐπιλόγοις κατὰ τὸ πλεόν καὶ παραβάσεσι
 καὶ τοῖς φραστικοῖς ἅπασι καὶ ἐπιδεικτικοῖς,
 ἱστορίαις τε καὶ φυσιολογίαις, καὶ οὐκ ὀλίγοις
 ἄλλοις μέρεσιν ἀρμόδιος.

13. Ὅτι μέντοι ὁ Πλάτων (ἐπάνειμι γάρ) τοιού-
 188 v. τῷ τινὶ χεύματι ἀσοφητὶ ῥέων οὐδὲν ἦττον μεγα-
 θύνεται, ἀεγνωκῶς τὰ ἐν τῇ Πολιτείᾳ τὸν
 τύπον οὐκ ἀγνοεῖς. “οἱ ἄρα φρονήσεως,” φησί,
 “καὶ ἀρετῆς ἀπειροὶ εὐωχίαις δὲ καὶ τοῖς τοιούτοις
 αἰεὶ συνόντες κάτω ὡς εἶοικε φέρονται καὶ ταύτη

¹ ἀπαστράπτει Bentley for ἐπέστραπται P.

emotional, has abundant warmth and passionate glow, whereas Plato, steady in his majestic and stately dignity, is far from cold, yet does not flash such fire. It is in the very same respect—so I feel, my dear Terentianus, if indeed we Greeks may be allowed an opinion—that Cicero differs from Demosthenes in his grand effects. Demosthenes' strength is usually in rugged sublimity, Cicero's in diffusion. Our countryman with his violence, yes, and his speed, his force, his terrific power of rhetoric, burns, as it were, and scatters everything before him, and may therefore be compared to a flash of lightning or a thunder-bolt. Cicero seems to me like a wide-spread conflagration, rolling along and devouring all around it: his is a strong and steady fire, its flames duly distributed, now here, now there, and fed by relays of fuel. You Romans, of course, can form a better judgement on this question, but clearly the opportunity for Demosthenes' sublimity and nervous force comes in his intensity and violent emotion, and in passages where he has utterly to dumbfounder the audience; whereas diffuseness is in place when you need to overwhelm them with a flood of rhetoric. The latter then mostly suits the treatment of a commonplace, a peroration, a digression, and all descriptive and "show" passages, history, too, and natural philosophy as well as various other kinds of literature.

13. However, to return to Plato, despite his noiseless current, he none the less attains greatness. You have read the *Republic* and you know his style. "Those who have then no experience," he says, "of wisdom or of goodness, living always amid banquets and other such festivities, are seemingly carried

πλανῶνται διὰ βίου, πρὸς δὲ τὸ ἀληθὲς ἄνω οὐτ' ἀνέβλεψαν πώποτε οὐτ' ἀνηνέχθησαν οὐδὲ βεβαίον τε καὶ καθαρᾶς ἡδονῆς ἐγεύσαντο, ἀλλὰ βοσκομαμάτων δίκην κάτω αἰεὶ βλέποντες καὶ κεκυφότες εἰς γῆν καὶ εἰς τραπέζας βόσκονται χορταζόμενοι καὶ ὀχεύοντες, καὶ ἔνεκα τῆς τούτων πλεονεξίας λακτίζοντες καὶ κυρίττοντες ἀλλήλους σιδηροῖς κέρασι καὶ ὀπλαῖς ἀποκτινύουσι δι' ἀπληστίαν."

- ² Ἐνδείκνυται δ' ἡμῖν οὗτος ἀνὴρ, εἰ βουλοίμεθα μὴ κατολιγωρεῖν, ὡς καὶ ἄλλη τις παρὰ τὰ εἰρημμένα ὁδὸς ἐπὶ τὰ ὑψηλὰ τείνει. ποία δὲ καὶ τίς αὕτη; τῶν ἔμπροσθεν μεγάλων συγγραφέων καὶ ποιητῶν μίμησις τε καὶ ζήλωσις. καὶ γε τούτου, φίλτατε, ἀπρίξ ἐχώμεθα τοῦ σκοποῦ· πολλοὶ γὰρ ἀλλοτρίῳ θεοφοροῦνται πνεύματι τὸν αὐτὸν τρόπον, ὃν καὶ τὴν Πυθίαν λόγος ἔχει τρίποδι πλησιάζουσαν, ἔνθα ῥῆγμά ἐστι γῆς ἀναπνέον¹ ὡς φασιν ἀτμὸν ἔνθεον, αὐτόθεν ἐγκύμονα τῆς δαιμονίου καθισταμένην δυνάμεως παραυτίκα χρησιμωδεῖν κατ' ἐπίπνοϊαν· οὕτως ἀπὸ τῆς τῶν ἀρχαίων μεγαλοφυΐας εἰς τὰς τῶν ζηλούντων ἐκείνους ψυχὰς ὡς
- 187 r. ἀπὸ ἱερῶν στομίων ἀπόρροιαί τινες φέρονται, ὑφ' ὧν ἐπιπνεόμενοι καὶ οἱ μὴ λίαν φοιβαστικοὶ τῶ
- ³ ἐτέρων συνενθουσιῶσι μεγέθει. μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος ἔτι πρότερον ὃ τε Ἀρχίλοχος, πάντων δὲ τούτων μάλιστα ὃ

¹ ἀναπνέον Manutius for ἀναπνέειν P.

^a Republic, ix. 586 A, with slight omissions.

^b He seems to play on the two meanings of *στόμιον*, the mouth of a prophet and the mouth or rift in the rocky floor in the Priestess's chamber at Delphi, out of which there rose an intoxicating vapour.

downwards and there they wander all their lives. They have never yet raised their eyes to the truth, never been carried upwards, never tasted true, abiding pleasure. They are like so many cattle; stooping downwards, with their eyes always bent on the earth and on their dinner tables, they feed and fatten and breed, and so greedy are they for these enjoyments that they kick and butt with hooves and horns of iron and kill each other for insatiate desire." ^a

Here is an author who shows us, if we will condescend to see, that there is another road, besides those we have mentioned, which leads to sublimity. What and what manner of road is this? Zealous imitation of the great historians and poets of the past. That is the aim, dear friend, and we must hold to it with all our might. For many are carried away by the inspiration of another, just as the story runs that the Pythian priestess on approaching the tripod where there is, they say, "a rift in the earth upbreathing steam divine," becomes thereby impregnated with the divine power and is at once inspired to utter oracles; so, too, from the natural genius of those old writers there flows into the hearts of their admirers as it were an emanation from the mouth of holiness.^b Inspired by this, even those who are not easily moved by the divine afflatus share the enthusiasm of these others' grandeur. Was Herodotus alone "Homeric in the highest"? No, there was Stesichorus at a still earlier date and Archilochus too,^c and above all others Plato, who

^a Quintilian calls Stesichorus a "lyric Homer," and Archilochus, the iambic satirist, was regarded as one of the great originals. They both belong to the seventh century B.C.

Πλάτων, ἀπὸ τοῦ Ὀμηρικοῦ κείνου νόματος εἰς αὐτὸν μυρίας ὄσας παρατροπὰς ἀποχετευσάμενος. καὶ ἴσως ἡμῖν ἀποδείξωεν ἔδει, εἰ μὴ τὰ ἐπ' εἶδους καὶ οἱ περὶ Ἀμμώνιον ἐκλέξαντες ἀνέγραψαν.
 4 ἔστιν δ' οὐ κλοπὴ τὸ πρᾶγμα, ἀλλ' ὡς ἀπὸ καλῶν ἡθῶν¹ ἢ πλασμάτων ἢ δημιουργημάτων ἀποτύπωσις. καὶ οὐδ' ἂν ἐπακμάσαι μοι δοκεῖ τηλικαυτά τινα τοῖς τῆς φιλοσοφίας δόγμασι καὶ εἰς ποιητικὰς ὕλας πολλαχοῦ συνεμβῆναι καὶ φράσεις, εἰ μὴ περὶ πρωτείων νῆ Δία παντὶ θυμῷ πρὸς Ὀμηρον, ὡς ἀνταγωνιστῆς νέος πρὸς ἤδη τεθραυμασμένον, ἴσως μὲν φιλονεικότερον καὶ οἶονεὶ διαδορατιζόμενος, οὐκ ἀνωφελῶς δ' ὅμως διηριστεύετο. “ἀγαθὴ” γὰρ κατὰ τὸν Ἡσίοδον “ἔρις ἦδε βροτοῖσι.” καὶ τῷ ὄντι καλὸς οὗτος καὶ ἀξιονικότερος εὐκλείας ἀγών τε καὶ στέφανος, ἐν ᾧ καὶ τὸ ἠτᾶσθαι τῶν προγενεστέρων οὐκ ἄδοξον.

14: Οὐκοῦν καὶ ἡμᾶς, ἡνίκ' ἂν διαπονῶμεν ὑψηγορίας τι καὶ μεγαλοφροσύνης δεόμενον, καλὸν ἀναπλάττεσθαι ταῖς ψυχαῖς, πῶς ἂν εἰ τύχοι ταῦτό τοῦθ' Ὀμηρος εἶπεν, πῶς δ' ἂν Πλάτων ἢ Δημοσθένης ὑψωσαν ἢ ἐν ἱστορίᾳ Θουκυδίδης. προσπίπτοντα γὰρ ἡμῖν κατὰ ζῆλον ἐκεῖνα τὰ πρόσωπα
 187 v. καὶ οἶον διαπρέποντα τὰς ψυχὰς ἀνοίσει πῶς πρὸς
 2 τὰ ἀνειδωλοποιούμενα μέτρα· ἔτι δὲ μᾶλλον, εἰ κακῆνιο τῇ διανοίᾳ προσυπογράφοιμεν, πῶς ἂν τόδε τι ὑπ' ἐμοῦ λεγόμενον παρῶν Ὀμηρος ἤκουσεν ἢ Δημοσθένης, ἢ πῶς ἂν ἐπὶ τούτῳ διετέθησαν; τῷ γὰρ ὄντι μέγα τὸ ἀγώνισμα, τοιοῦτον ὑποτίθε-

¹ Most editors read *εἰδῶν* “forms”; *ἡθῶν* is the reading of P. I have changed the *ἡ* which follows it into *ἦ*.

° A pupil of Aristarchus who took over his school at

has irrigated his style with ten thousand runnels from the great Homeric spring. We might need to give instances, had not Ammonius^a and his pupils drawn up a classified selection. Such borrowing is no theft; it is rather like taking an impression from fine characters as one does from moulded figures or other works of art. Plato would never have reared so many of these flowers to bloom among his philosophic tenets, never have wandered so often with Homer into the regions and phrases of poetry, had he not striven, yea with heart and soul, to contest the prize with Homer like a young antagonist with one who had already won his spurs, perhaps in too keen emulation, longing as it were to break a spear, and yet always to good purpose. For, as Hesiod says, "Good is this strife for mankind." Fair indeed is the crown, and the fight for fame well worth the winning, where even to be worsted by our forerunners is not without glory.

14. We too, then, when we are working at some passage that demands sublimity of thought and expression, should do well to form in our hearts the question, "How perchance would Homer have said this, how would Plato or Demosthenes have made it sublime or Thucydides in his history?" Emulation will bring those great characters before our eyes, and like guiding stars they will lead our thoughts to the ideal standards of perfection. Still more will this be so, if we give our minds the further hint, "How would Homer or Demosthenes, had either been present, have listened to this passage of mine? How would it have affected them?" Great indeed

Alexandria. He composed a work on "Plato's debt to Homer."

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σθαι τῶν ἰδίων λόγων δικαστήριον καὶ θέατρον καὶ ἐν τηλικούτοις ἤρωσι κριταῖς τε καὶ μάρτυσιν
 3 ὑπέχειν τῶν γραφομένων εὐθύνας πεπαῖχθαι. πλέον δὲ τούτων παρορμητικόν, εἰ προστιθείης, πῶς ἂν ἐμοῦ ταῦτα γράψαντος ὁ μετ' ἐμὲ πᾶς ἀκούσειεν αἰῶν; εἰ δέ τις αὐτόθεν φοβοῖτο, μὴ τοῦ ἰδίου βίου καὶ χρόνου φθέγξαιτό τι ὑπερήμερον, ἀνάγκη καὶ τὰ συλλαμβανόμενα ὑπὸ τῆς τούτου ψυχῆς ἀτελῆ καὶ τυφλὰ ὥσπερ ἀμβλοῦσθαι, πρὸς τὸν τῆς ὑστεροφημίας ὅλως μὴ τελεσφορούμενα χρόνον.

15. "Ὀγκου καὶ μεγαληγορίας καὶ ἀγῶνος ἐπὶ τούτοις, ὧ νεανία, καὶ αἱ φαντασίαι παρασκευαστικώταται· οὕτω γοῦν <τὰς> εἰδωλοποιΐας αὐτὰς ἔνιοι λέγουσι. καλεῖται μὲν γὰρ κοινῶς φαντασία πᾶν τὸ ὁπωσοῦν ἐννόημα γεννητικὸν λόγου παριστάμενον, ἥδη δ' ἐπὶ τούτων κεκράτηκεν τοῦνομα, ὅταν
 2 ἂ λέγεις ὑπ' ἐνθουσιασμοῦ καὶ πάθους βλέπειν δοκῆς καὶ ὑπ' ὄψιν τιθῆς τοῖς ἀκούουσιν. ὡς δ' ἕτερόν τι ἢ ῥητορικὴ φαντασία βούλεται καὶ ἕτερον ἢ παρὰ ποιηταῖς, οὐκ ἂν λάθοι σε, οὐδ' ὅτι τῆς
 188 r μὲν ἐν ποιήσει τέλος ἔστιν ἔκπληξις, τῆς δ' ἐν λόγοις ἐνάργεια, ἀμφότεραι δ' ὁμως τοῦτό τε¹ ἐπιζητοῦσι καὶ τὸ συγκεκινημένον.

ὦ μῆτερ, ἱκετεύω σε, μὴ ᾽πίσειέ μοι
 τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας·
 αὐταὶ γάρ, αὐταὶ πλησίον θρώσκουσί μου.

καὶ

¹ τοῦτο Gennadius for τό τε P.

is the ordeal, if we propose such a jury and audience as this to listen to our own utterances and make believe that we are submitting our work to the scrutiny of such superhuman witnesses and judges. Even more stimulating would it be to add, "If I write this, how would all posterity receive it?" But if a man shrinks at the very thought of saying anything that exceeds the comprehension of his own time, then must all the conceptions of that man's nature be like some blind, half-formed embryo, all too abortive for the life of posthumous fame.

15. Weight, grandeur, and energy in writing are very largely produced, dear pupil, by the use of "images." (That at least is what some people call the actual mental pictures.) For the term Imagination is applied in general to an idea which enters the mind from any source and engenders speech, but the word has now come to be used predominantly of passages where, inspired by strong emotion, you seem to see what you describe and bring it vividly before the eyes of your audience. That imagination means one thing in oratory and another in poetry you will yourself detect, and also that the object of poetry is to enthrall,^a of prose writing to present things vividly, though both indeed aim at this latter and at excited feeling.

Mother, I beg thee tarre not on against me
 These snake-like hags with silent bloody feet.
 See there! See there! They leap upon me close.^b

And

^a ἐκπληξίς means startling people out of their wits, emotional illusion.

^b Eurip. *Or.* 255. Orestes on his sick-bed in a fit of mania sees Clytaemnestra setting the Furies at him.

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οἴμοι, κτανεῖ με· ποῖ φύγω;

ἐνταῦθ' ὁ ποιητῆς αὐτὸς εἶδεν Ἑρινύας, ὃ δὲ ἐφαν-
τάσθη μικροῦ δεῖν θεάσασθαι καὶ τοὺς ἀκούοντας
3 ἠνάγκασεν. ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐρι-
πίδης δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκ-
τραγωδηῆσαι, κὰν τούτοις ὡς οὐκ οἶδ' εἴ τισιν ἐτέ-
ροις ἐπιτυχέστατος, οὐ μὴν ἀλλὰ καὶ ταῖς ἄλλαις
ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος. ἤκιστα γέ
τοι μεγαλοφυῆς ὢν ὅμως τὴν αὐτὸς αὐτοῦ φύσιν
ἐν πολλοῖς γενέσθαι τραγικὴν προσηνάγκασεν καὶ
παρ' ἕκαστα ἐπὶ τῶν μεγεθῶν, ὡς ὁ ποιητῆς,

οὐρῇ δὲ πλευράς τε καὶ ἰσχίον ἀμφοτέρωθεν
μαστιέται, ἐέ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

4 τῷ γοῦν Φαέθοντι παραδιδούς τὰς ἡνίας ὁ Ἥλιος
ἔλα δὲ μήτε Λιβυκὸν αἰθέρ' εἰσβαλῶν·
κρᾶσιν γὰρ ὑγρὰν οὐκ ἔχων ἀψίδα σὴν
καίων¹ διήσει . . .

φησίν, εἶθ' ἐξῆς

ἴει δ' ἐφ' ἑπτὰ Πλειάδων ἔχων δρόμον.
τοσαῦτ' ἀκούσας παῖς ἔμαρψεν ἡνίας·
κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων
μεθῆκεν, αἶ δ' ἔπταντ' ἐπ' αἰθέρος πτύχας.
πατήρ δ' ὄπισθε νῶτα σειρίου βεβῶς
ἵππευε παῖδα νουθετῶν· ἐκεῖσ' ἔλα,
τῆδε στρέφ' ἄρμα, τῆδε.

188 v ἄρ' οὐκ ἂν εἴποις, ὅτι ἡ ψυχὴ τοῦ γράφοντος συν-

¹ καίων Richards for κάτω P.

^a Eurip. *I.T.* 291. A herdsman describing to Iphigeneia how he saw Orestes in a fit of madness on the shore, quotes this as one of his wild utterances.

ON THE SUBLIME, xv. 2-4

Ah, she will slay me, whither shall I flee? ^a

In these passages the poet himself had Furies before his eyes and almost compelled the audience to see what he imagined. Now Euripides spends his fondest efforts in presenting these two emotions, madness and love, in tragic guise, and succeeds more brilliantly with these emotions than, I think, with any others; not that he lacks enterprise to attack other forms of imagination as well. While his natural genius is certainly not sublime, yet in many places he forces it into the tragic mould and invariably in his grand passages, as the poet says,

His tail at his ribs and his flanks now lashes on this, now
on that side,
Ever he spurs himself on to share in the joys of the battle.^b

For instance, when Helios hands over the reins to Phaëthon:—

“And see thou drive not to the Libyan clime.
Its torrid air with no damp humour tempered
Will fire thy wheel and melt it.”

And he goes on,

“But for the seven Pleiads shape thy course.”
This heard, young Phaëthon caught up the reins,
Slashed at the flanks of his wing-waïted team,
And launched them flying to the cloudy coombs.
Behind, his sire, astride the Dog-star's back,
Rode, schooling thus his son. “Now, drive thou there,
Now this way wheel thy car, this way.”^c

Would you not say that the writer's feelings are

^b *Iliad*, xx. 170. The simile is a wounded lion, to which Homer compares Achilles preparing to fight with Aeneas.

^c These passages are from the lost *Phaëthon*.

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επιβαίνει τοῦ ἄρματος καὶ συγκινδυνεύουσα τοῖς ἵπποις συνεπτέρωται; οὐ γὰρ ἄν, εἰ μὴ τοῖς οὐρανίοις ἐκείνοις ἔργοις ἰσοδρομοῦσα ἐφέρετο, τοιαυτ' ἄν ποτε ἐφαντάσθη. ὅμοια καὶ τὰ ἐπὶ τῆς Κασσάνδρας αὐτῶ

ἀλλ' ὦ φίλιπποι Τρῶες.

Ἐ τοῦ δ' Αἰσχύλου φαντασίαις ἐπιτολμῶντος ἠρωϊκωτάταις, ὥσπερ καὶ <οἱ> Ἑπτὰ ἐπὶ Θήβας παρ' αὐτῶ

ἄνδρες (φησὶν) ἑπτὰ θούριοι λοχαγέται,
ταυροσφαγοῦντες εἰς μελάνδετον σάκος
καὶ θιγγάνοντες χερσὶ ταυρείου φόνου
Ἄρη τ' Ἐννὼ καὶ φιλαίματον Φόβον
ὀρκωμότησαν

τὸν ἴδιον αὐτῶν πρὸς ἀλλήλους δίχα οἴκτου συν-
ομνύμενοι θάνατον, ἐνίοτε μέντοι ἀκατεργάστους
καὶ οἰονεὶ ποκοειδεῖς τὰς ἐννοίας καὶ ἀμαλάκτους
φέροντος, ὅμως ἑαυτὸν ὁ Εὐριπίδης κἀκείνους ὑπὸ
Ἐ φιλοτιμίας τοῖς κινδύνοις προσβιβάζει. καὶ παρὰ
μὲν Αἰσχύλῳ παραδόξως τὰ τοῦ Λυκούργου
βασιλεία κατὰ τὴν ἐπιφάνειαν τοῦ Διονύσου
θεοφορεῖται,

ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη·

ὁ δ' Εὐριπίδης τὸ αὐτὸ τοῦθ' ἐτέρως ἐφηδύνας
ἐξεφώνησε,

ON THE SUBLIME, xv. 4-6

aboard the car, sharing the perilous flight of those winged horses? Never could he have shown such imagination, had he not run neck and neck with those celestial doings. You find the same in his Cassandra's speech beginning

Nay, Trojans, lovers of horse flesh.^a

Aeschylus ventures upon imaginative passages of the true heroic mould. For instance he says of his *Seven against Thebes* :

Seven resistless captains o'er a shield
Black-bound with hide have slit a bullock's throat,
And dipped their fingers in the bullock's blood,
Swearing a mighty oath by War and Havoc
And Panic, bloodshed's lover—

where they all pledge themselves to each other to die "apart from pity."^b Sometimes, however, he introduces rough ideas, all woolly, as it were, and ragged,^c and yet Euripides' emulation leads him to embark on the same perilous path. Aeschylus uses a startling phrase of Lycurgus's palace, magically possessed at the appearance of Dionysus,

The house breathes ecstasy, the roof-tree revels.^d

Euripides expressed the same idea differently, softening it down,

^a From a lost play, perhaps the *Alexander*.

^b *Septem*, 42-46; "apart from pity" is a reminiscence of l. 51.

^c ἀμαλάκτους = lit. "untanned," i.e. raw, crude.

^d From the lost trilogy, which dealt with Dionysus's coming to Thrace, Lycurgus's resistance and the final establishment of the Dionysian religion in Thrace.

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πᾶν δὲ συνεβάκχεν ὄρος.

- 7 ἄκρως δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνήσκοντος Οἰδίππου καὶ ἑαυτὸν μετὰ διοσημείας τινὸς θάπτοντος πεφάντασται, καὶ κατὰ τὸν ἀπόπλου τῶν Ἑλλήνων ἐπὶ τ᾽ Ἀχιλλέως προφαινομένου τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου, ἣν οὐκ οἶδ' εἴ τις ὄψιν ἐναργέστερον εἰδωλοποίησε Σιμωνίδου· πάντα δ' ἁμύχανον παρατίθεσθαι. οὐ μὴν ἀλλὰ τὰ μὲν
- 189 r. παρὰ τοῖς ποιηταῖς μυθικωτέραν ἔχει τὴν ὑπερέκπτωσιν, ὡς ἔφην, καὶ πάντῃ τὸ πιστὸν ὑπεραίρουσαν, τῆς δὲ ῥητορικῆς φαντασίας κάλλιστον αἰεὶ τὸ ἔμπρακτον καὶ ἐνάληθες. δειναὶ δὲ καὶ ἔκφυλοι αἱ παραβάσεις, ἣνικ' ἂν ἦ ποιητικὸν τοῦ λόγου καὶ μυθῶδες τὸ πλάσμα καὶ εἰς πᾶν προσεκπίπτον τὸ ἀδύνατον, ὡς ἦδη νῆ Δία καὶ οἱ καθ' ἡμᾶς δεινοὶ ῥήτορες, καθάπερ οἱ τραγωδοί, βλέπουσιν Ἐρινύας καὶ οὐδὲ ἐκεῖνο μαθεῖν οἱ γενναῖοι δύνανται, ὅτι ὁ λέγων Ὁρέστης

μέθες· μί' οὔσα τῶν ἐμῶν Ἐρινύων
μέσον μ' ὀχμάζεις, ὡς βάλης ἐς τάρταρον

φαντάζεται ταῦθ' ὅτι μαίνεται.

- 9 Τί οὖν ἡ ῥητορικὴ φαντασία δύναται; πολλὰ μὲν ἴσως καὶ ἄλλα τοῖς λόγοις ἐναγώνια καὶ ἐμπαθῆ προσεισφέρειν, κατακιρναμένη μέντοι ταῖς πραγματικαῖς ἐπιχειρήσεσιν οὐ πείθει τὸν ἀκροατὴν μόνον ἀλλὰ καὶ δουλοῦται. “καὶ μὴν εἴ τις,” φησὶν, “αὐτίκα δὴ μάλα κραυγῆς ἀκούσειε πρὸ τῶν

^a *Bacchae*, 726. A messenger is describing to Pentheus how he saw the Bacchanals on Mt. Cithaeron—

πᾶν δὲ συνεβάκχεν ὄρος
καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

ON THE SUBLIME, xv. 6-9

And all the mountain felt
And worshipped with them.^a

Sophocles describes with superb imagination the dying Oedipus, conducting his own burial amid strange portents in the sky;^b and Achilles at the departure of the Greeks, when he appears above his tomb to those embarking,^c a scene which nobody perhaps has depicted so vividly as Simonides. But to give all the instances would be endless. However, as I said, these examples from poetry show a romantic exaggeration, far exceeding the limits of credibility, whereas the most perfect effect of imagination in oratory is always one of reality and truth. The exceptions to this rule have a strange, outlandish air, when the texture of the speech is poetical and romantic and deviates into all sorts of impossibilities. For instance, our wonderful modern orators—save the mark!—are like so many tragedians in seeing Furies, and the fine fellows cannot even understand that when Orestes says,

Avaunt! Of mine own Furies art thou one
That clip my waist to cast me down to Hell,^d

he only imagines that, because he is mad. What then is the use of imagination in rhetoric? It may be said generally to introduce a great deal of vigour and emotion into one's speeches, but when combined with argumentative treatment it not only convinces the audience, it positively masters them. Take Demosthenes: "And yet, suppose that at this very moment we were to hear an uproar in

^b See *Oed. Col.* 1586-1666.

^c In his lost *Polyxena*.

^d Eurip. *Orestes*, 264.

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- δικαστηρίων, εἴτ' εἶποι τις, ὡς ἀνέωκται τὸ δεσμωτήριον, οἱ δὲ δεσμῶται φεύγουσιν, οὐθεις οὕτως οὔτε γέρων οὔτε νέος ὀλίγωρός ἐστιν, ὃς οὐχὶ βοηθήσει καθ' ὅσον δύναται· εἰ δὲ δὴ τις εἶποι παρελθῶν, ὡς ὁ τούτους ἀφείς οὗτός ἐστιν, οὐδὲ λόγου τυχῶν παραυτίκ' ἂν ἀπόλοιτο." ὡς νῆ
- 10 Δία καὶ ὁ Ἵπερίδης κατηγορούμενος, ἐπειδὴ τοὺς δούλους μετὰ τὴν ἡτταν ἐλευθέρους ἐψηφίσατο, "τοῦτο τὸ ψήφισμα," εἶπεν, "οὐχ ὁ ῥήτωρ ἔγραψεν ἀλλ' ἡ ἐν Χαιρωνείᾳ μάχη." ἅμα γὰρ τῷ πραγματικῶς ἐπιχειρεῖν ὁ ῥήτωρ πεφάντασται, διὸ καὶ τὸν τοῦ πείθειν ὄρον ὑπερβέβηκεν τῷ λήμματι.
- 11 φύσει δέ πως ἐν τοῖς τοιούτοις ἅπασιν ἀεὶ τοῦ
 189 v. κρείττονος ἀκούομεν, ὅθεν ἀπὸ τοῦ ἀποδεικτικοῦ περιελκόμεθα εἰς τὸ κατὰ φαντασίαν ἐκπληκτικόν, ᾧ τὸ πραγματικὸν ἐγκρύπτεται περιλαμπόμενον. καὶ τοῦτ' οὐκ ἀπεικότως πάσχομεν· δυεῖν γὰρ συνταπτομένων ὑφ' ἐν ἀεὶ τὸ κρείττον εἰς ἑαυτὸ τὴν θατέρου δύναμιν περισπᾶ.
- 12 Τοσαῦτα περὶ τῶν κατὰ τὰς νοήσεις ὑψηλῶν καὶ ὑπὸ μεγαλοφροσύνης <ἢ> μιμήσεως ἢ φαντασίας ἀπογεννωμένων ἀρκέσει.

16. Αὐτόθι μέντοι καὶ ὁ περὶ σχημάτων ἐφεξῆς τέτακται τόπος· καὶ γὰρ ταῦτ', ἂν ὄν δεῖ σκευάζηται τρόπον, ὡς ἔφην, οὐκ ἂν ἡ τυχοῦσα μεγέθους εἴη μερίς. οὐ μὴν ἀλλ' ἐπεὶ τὸ πάντα διακριβοῦν πολύτερον ἐν τῷ παρόντι, μᾶλλον δ' ἀπεριόριστον,

^a *Timocrates*, § 208.

^b Plutarch tells how after Philip's victory at Chaeroneia (338 B.C.) which ended the freedom of Athens, Demosthenes'

front of the law courts and someone were to tell us, 'The prison has been broken open and the prisoners are escaping,' there is no man, old or young, so careless that he would not run to give all the assistance in his power. But suppose someone were to come and actually tell us that this was the man who set them free, he would be killed on the moment without a hearing."^a And then, to be sure, there is Hypereides on his trial, when he had moved the enfranchisement of the slaves after the Athenian reverse. "It was not the speaker that framed this measure, but the battle of Chaeroneia."^b There, besides developing his technical argument the orator uses his imagination and consequently his conception far exceeds the limits of mere persuasion. In all such cases the stronger accents seem naturally to catch our ears, so that our attention is drawn from the reasoning to the enthralling effect of the imagination, and the technique is concealed in a halo of brilliance. And this effect on us is natural enough; set two forces side by side and the stronger always borrows the virtues of the other.

This must suffice for our treatment of sublimity in ideas, as produced by nobility of mind or imitation^c or imagination.

16. The topic of figures next claims attention, for these too, if rightly handled, may be, as I said,^d an important element in the sublime. However, since it would be a long and indeed an interminable task to treat them all in detail at this supporter, Hypereides, proposed in panic an illegal extension of the franchise and, when subsequently impeached, said "The arms of Macedon obscured my vision. It was not I that made the proposal; it was the battle of Chaeroneia."

^c See Chapter xiii. § 2.

^d Chapter viii.

ὀλίγα τῶν ὅσα μεγαληγορίας ἀποτελεστικὰ τοῦ πιστώσασθαι τὸ προκείμενον ἔνεκα καὶ δὴ διεξιμεν.

2 ἀπόδειξιν ὁ Δημοσθένης ὑπὲρ τῶν πεπολιτευμένων εἰσφέρει. τίς δ' ἦν ἡ κατὰ φύσιν χρῆσις αὐτῆς; “οὐχ ἡμάρτετε, ὦ ἄνδρες Ἀθηναῖοι, τὸν ὑπὲρ τῆς τῶν Ἑλλήνων ἐλευθερίας ἀγῶνα ἀράμενοι· ἔχετε δὲ οἰκεία τούτου παραδείγματα· οὐδὲ γὰρ οἱ ἐν Μαραθῶνι ἡμαρτον οὐδ' οἱ ἐν Σαλαμῖνι οὐδ' οἱ ἐν Πλαταιαῖς.” ἀλλ' ἐπειδὴ καθάπερ ἐμπνευσθεῖς ἐξαίφνης ὑπὸ θεοῦ καὶ οἰονεὶ φοιβόληπτος γενόμενος τὸν τῶν ἀριστέων τῆς Ἑλλάδος ὄρκον ἐξεφώνησεν “οὐκ ἔστιν ὅπως ἡμάρτετε, μὰ τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας,”

190 γ. φαίνεται δι' ἐνός τοῦ ὁμοτικοῦ σχήματος, ὅπερ ἐνθάδε ἀποστροφὴν ἐγὼ καλῶ, τοὺς μὲν προγόνους ἀποθεώσας, ὅτι δεῖ τοὺς οὕτως ἀποθανόντας ὡς θεοὺς ὀμνῦναι παριστάνων, τοῖς δὲ κρίνουσι τὸ τῶν ἐκεῖ προκινδυνευσάντων ἐντιθεῖς φρόνημα, τὴν δὲ τῆς ἀποδείξεως φύσιν μεθεστακῶς εἰς ὑπερβάλλον ὕψος καὶ πάθος καὶ ξένων καὶ ὑπερφυῶν ὄρκων ἀξιοπιστίαν, καὶ ἅμα παιώνειόν τινα καὶ ἀλεξιφάρμακον εἰς τὰς ψυχὰς τῶν ἀκουόντων καθιεῖς λόγον, ὡς κουφιζομένους ὑπὸ τῶν ἐγκωμίων μηδὲν ἔλαττον τῇ μάχῃ τῇ πρὸς Φίλιππον ἢ ἐπὶ τοῖς κατὰ Μαραθῶνα καὶ Σαλαμίνα νικητηρίοις παρίστασθαι φρονεῖν· οἷς πᾶσι τοὺς ἀκροατὰς διὰ τοῦ

3 σχηματισμοῦ συναρπάσας ὥχето. καίτοι παρὰ τῷ Εὐπόλιδι τοῦ ὄρκου τὸ σπέρμα φασὶν εὐρῆσθαι·

point, we will by way of strengthening our position merely run through a few of those which make for grandeur. To proceed then, Demosthenes is producing an argument in favour of his policy.^a What was the natural way to treat it? "You were not wrong, men of Athens, in undertaking that struggle for the freedom of Greece, and you have proof of this near home, for neither were the men at Marathon misguided nor those at Salamis nor those at Plataea." But when in a sudden moment of inspiration, as if possessed by the divine afflatus, he utters his great oath about the champions of Greece, "It cannot be that you were wrong; no, by those who bore the brunt at Marathon," then you feel that by employing the single figure of adjuration—which I here call apostrophe—he has deified his ancestors by suggesting that one should swear by men who met such a death, as if they were gods: he has filled his judges with the spirit of those who bore the brunt there: he has transformed his argument into a passage of transcendent sublimity and emotion, giving it the power of conviction that lies in so strange and startling an oath: and at the same time his words have administered to his hearers a remedy and an antidote, with the result that, relieved by his eulogy, they come to feel as proud of the war with Philip as of their victories at Marathon and Salamis. In all this by the use of the figure he is enabled to carry the audience away with him. True he is said to have found the germ of the oath in Eupolis:

^a *De corona*, 208. Demosthenes is defending against Aeschines his aggressive policy, which had led to the disastrous defeat at Chaeroneia. He appeals to past history to prove that it was sound, however unsuccessful.

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οὐ γὰρ μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην
χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεὶ κέαρ.

ἔστι δ' οὐ τὸ ὅπως οὖν τινὰ ὁμοῖαι μέγα, τὸ δὲ ποῦ
καὶ πῶς καὶ ἐφ' ὧν καιρῶν καὶ τίνος ἕνεκα. ἀλλ'
ἐκεῖ μὲν οὐδέν ἐστ' εἰ μὴ ὄρκος, καὶ πρὸς εὐ-
τυχοῦντας ἔτι καὶ οὐ δεομένους παρηγορίας τοὺς
'Αθηναίους· ἔτι δ' οὐχὶ τοὺς ἀνδρας ἀπαθανάτισας
ὁ ποιητῆς ὤμοσεν, ἵνα τῆς ἐκείνων ἀρετῆς τοῖς
ἀκούουσιν ἐντέκη λόγον ἄξιον, ἀλλ' ἀπὸ τῶν
προκινδυνεύσαντων ἐπὶ τὸ ἄψυχον ἀπεπλανήθη,
τὴν μάχην. παρὰ δὲ τῷ Δημοσθένει πεπραγ-
μάτευται πρὸς ἠττημένους ὁ ὄρκος, ὡς μὴ Χαι-
ρώνειαν ἔτ' Ἀθηναίους ἀτύχημα φαίνεσθαι, καὶ
190 v. ταῦτόν, ὡς ἔφην, ἅμα ἀπόδειξις ἐστὶ τοῦ μηδὲν
ἡμαρτηκένοι, παράδειγμα, ὄρκων πίστις, ἐγ-
4 κώμιον, προτροπή. κάπειδήπερ ὑπήντα τῷ ῥήτορι
“λέγεις ἠτταν πολιτευσάμενος, εἶτα νίκας ὀμνύεις;”
διὰ ταῦθ' ἐξῆς κανονίζει καὶ δι' ἀσφαλείας ἀγει
καὶ ὀνόματα, διδάσκων ὅτι κὰν βακχεύμασι
νήφειω ἀναγκαῖον. “τοὺς προκινδυνεύσαντας,”
φησί, “Μαραθῶνι καὶ τοὺς Σαλαμῖνι καὶ ἐπ' Ἀρτε-
μισίῳ ναυμαχήσαντας καὶ τοὺς ἐν Πλαταιαῖς
παραταξαμένους.” οὐδαμοῦ “νικήσαντας” εἶπεν,
ἀλλὰ πάντῃ τὸ τοῦ τέλους διακέκλοφεν ὄνομα,
ἐπειδήπερ ἦν εὐτυχὲς καὶ τοῖς κατὰ Χαιρώνειαν
ὑπεναντίον. διόπερ καὶ τὸν ἀκροατὴν φθάνων

^a From the *Demi* of the comedian Eupolis, a contemporary of Aristophanes.

^b The reference to *Hamlet* III. ii. may be justified by the author's reminiscence of Euripides' *Bacchae*, 317—

ON THE SUBLIME, XVI. 3-4

Nay, by the fight I fought at Marathon,
No one of them shall scatheless vex my heart.^a

But the mere swearing of an oath is not sublime; we must consider the place, the manner, the circumstances, the motive. In Eupolis there is nothing but an oath, and that addressed to Athens, when still in prosperity and needing no encouragement. Moreover, the poet's oath does not immortalize the men so as to beget in the audience a true opinion of their worth, but instead he wanders from those who bore the brunt to an inanimate object, namely "the fight." In Demosthenes the oath is carefully designed to suit the feelings of defeated men, so that the Athenians should no longer regard Chaeroneia as a disaster; and it is, as I said, at the same time a proof that no mistake has been made, an example, a sworn confirmation, a eulogy, and a stimulus. The orator was faced with the objection, "You are speaking of a reverse due to your policy and then you go swearing by victories," and therefore in the sequel he proceeds to measure his every word and keeps on the safe side, inculcating the lesson that "in the very whirlwind of passion you must beget a temperance."^b "Those who bore the brunt," he says, "at Marathon and those who fought on ship-board at Salamis and Artemisium and those who faced the Persians at Plataea"—never "those who won the victory." Throughout he cunningly avoids naming the result, because it was successful and the opposite of what happened at Chaeroneia. So before his hearers can raise the objection he promptly

*καὶ γὰρ ἐν βακχεύμασιν
οὐδ' ἢ γε σώφρων οὐ διαφωτισταί,*

In the wildest rite
Cometh no stain to her whose heart is white.

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εὐθύς ὑποφέρει· “οὐς ἅπαντας ἔθαψε δημοσία” φησὶν “ἡ πόλις, Αἰσχίνη, οὐχὶ τοὺς κατορθώσαντας μόνους.”

17. Οὐκ ἄξιον ἐπὶ τούτου τοῦ τόπου παραλιπεῖν ἔν τι τῶν ἡμῖν τεθεωρημένων, φίλτατε, ἔσται δὲ πάνυ σύντομον, ὅτι φύσει πως συμμαχεῖ τε τῷ ὕψει τὰ σχήματα καὶ πάλιν ἀντισυμμαχεῖται θαυμαστῶς ὑπ’ αὐτοῦ. πῆ δὲ καὶ πῶς; ἐγὼ φράσω. ὑποπτόν ἐστιν ἰδίως τὸ διὰ σχημάτων πανουργεῖν καὶ προσβάλλον ὑπόνοιαν ἐνέδρας ἐπιβουλήs παραλογισμοῦ, καὶ ταῦθ’ ὅταν ᾗ πρὸς κριτὴν κύριον ὁ λόγος, μάλιστα δὲ πρὸς τυράννους βασιλέας ἡγεμόνας ἐν ὑπεροχαῖς· ἀγανακτεῖ γὰρ εὐθύς, εἰ ὡς παῖς ἄφρων ὑπὸ τεχνίτου ῥήτορος σχηματίους
 191 r. κατασοφίζεται, καὶ εἰς καταφρόνησιν ἑαυτοῦ λαμβάνων τὸν παραλογισμόν ἐνίοτε μὲν ἀποθηριοῦται τὸ σύνολον, κἂν ἐπικρατήsη δὲ τοῦ θυμοῦ, πρὸς τὴν πειθῶ τῶν λόγων πάντως ἀντιδιατίθεται. διόπερ καὶ τότε ἄριστον δοκεῖ τὸ σχῆμα, ὅταν
 2 αὐτὸ τοῦτο διαλανθάνῃ ὅτι σχῆμά ἐστιν. τὸ τοίνυν ὕψος καὶ πάθος τῆs ἐπὶ τῷ σχηματίζειν ὑπονοίας ἀλέξημα καὶ θαυμαστή τις ἐπικουρία καθίσταται, καὶ πως περιλαμφθεῖσα¹ ἡ τοῦ πανουργεῖν τέχνη τοῖs κάλλεσι καὶ μεγέθεσι τὸ λοιπὸν δέδουκεν καὶ πᾶσαν ὑποψίαν ἐκπέφυγεν. ἱκανὸν δὲ τεκμήριον τὸ προειρημένον “μὰ τοὺs ἐν Μαραθῶνι.” τίνι γὰρ ἐνταῦθ’ ὁ ῥήτωρ ἀπέκρυψε τὸ σχῆμα; δῆλον ὅτι τῷ φωτὶ αὐτῷ. σχεδὸν γὰρ ὡσπερ καὶ τὰ μυδρὰ φέγγη ἐναφανίζεται τῷ ἡλίῳ περιαιγούμενα, οὕτω

¹ περιλαμφθεῖσα Bury for παραληφθεῖσαν P.

adds, "To all of these the country gave a public funeral, Aeschines, not only to those who were successful."

17. While on this topic I must not omit to mention a view of my own, dear friend, which I will state, however, quite concisely. Figures seem to be natural allies of the sublime and to draw in turn marvellous reinforcement from the alliance. Where and how? I will tell you. There is an inevitable suspicion attaching to the unconscionable use of figures. It gives a suggestion of treachery, craft, fallacy, especially when your speech is addressed to a judge with absolute authority, or still more to a despot, a king, or a ruler in high place. He is promptly put out, if he is treated like a simple child and outwitted by the figures of a sophisticated speaker. Construing the fallacy as a personal affront, he sometimes turns absolutely savage; and even if he controls his feelings, he becomes wholly hostile to the reasoning of the speech. So we find that a figure is always most effective when it conceals the very fact of its being a figure. The sublimity and the effect on the emotions are a wonderfully helpful antidote against the suspicion that accompanies the use of figures. The effrontery of the artifice is somehow lost in its brilliant setting of beauty and grandeur: it is no longer obvious, and thus avoids all suspicion. A sufficient instance is that mentioned above, "By those at Marathon." In that case how did the orator conceal the figure? Obviously by its very brilliance.^a Much in the same way that dimmer lights vanish in the surrounding

^a Cf. Ch. xv. § 11.

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τὰ τῆς ῥητορικῆς σοφίσματα ἕξαμαυροῖ περιχυθὲν
 3 πάντοθεν τὸ μέγεθος. οὐ πόρρω δ' ἴσως τούτου
 καὶ ἐπὶ τῆς ζωγραφίας τι συμβαίνει· ἐπὶ γὰρ τοῦ
 αὐτοῦ κειμένων ἐπιπέδου παραλλήλων ἐν χρώμασι
 τῆς σκιάς τε καὶ τοῦ φωτός, ὅμως προῦπαντᾶ τε
 τὸ φῶς ταῖς ὄψεσι καὶ οὐ μόνον ἕξοχον ἀλλὰ καὶ
 ἐγγυτέρω παρὰ πολὺ φαίνεται. οὐκοῦν καὶ τῶν
 λόγων τὰ πάθη καὶ τὰ ὑψη, ταῖς ψυχαῖς ἡμῶν ἐγγυτέρω
 κείμενα, διὰ τε φυσικὴν τινα συγγένειαν
 καὶ διὰ λαμπρότητα αἰεὶ τῶν σχημάτων προεμφανίζεται
 καὶ τὴν τέχνην αὐτῶν ἀποσκιάζει καὶ οἶον ἐν κατακαλύψει τηρεῖ.

18. Τί δ' ἐκεῖνα φῶμεν, τὰς πεύσεις τε καὶ ἀποκρίσεις¹; ἄρα οὐκ αὐταῖς ταῖς τῶν σχημάτων
 101 v. εἰδοποιῖαις παρὰ πολὺ ἐμπρακτότερα καὶ σοβαρώτερα
 συντείνει τὰ λεγόμενα; “ ἢ βούλεσθε, εἰπέ μοι, περιϋόντες ἀλλήλων πυνθάνεσθαι· λέγεται τι καινόν;
 τί γὰρ ἂν γένοιτο τούτου καινότερον ἢ Μακεδῶν ἀνὴρ καταπολεμῶν τὴν Ἑλλάδα; τέθνηκε
 Φίλιππος; οὐ μὰ Δί' ἀλλ' ἀσθενεῖ. τί δ' ὑμῖν διαφέρει;
 καὶ γὰρ ἂν οὗτός τι πάθη, ταχέως ὑμεῖς ἕτερον Φίλιππον ποιήσετε.” καὶ πάλιν
 “ πλέωμεν ἐπὶ Μακεδονίαν,” φησί. “ ποῖ δὴ προσορμιούμεθα;
 ἤρετό τις. εὐρήσει τὰ σαθρὰ τῶν Φιλίππου πραγμάτων αὐτὸς ὁ πόλεμος.” ἦν δὲ
 ἀπλῶς ῥηθὲν τὸ πρᾶγμα τῷ παντὶ καταδεέστερον, νυνὶ δὲ τὸ
 ἔνθουν καὶ ὀξύρροπον τῆς πεύσεως καὶ ἀποκρίσεως καὶ τὸ
 πρὸς ἑαυτὸν ὡς πρὸς ἕτερον ἀνθυπαντᾶν οὐ μόνον ὑψηλότερον ἐποίησε τῷ

¹ ἀποκρίσεις seems necessary: P's ἐρώτησεις is probably a mistake.

radiance of the sun, so the all-embracing atmosphere of grandeur obscures the rhetorical devices. We see something of the same kind in painting. Though the high lights and shadows lie side by side in the same plane, yet the high lights spring to the eye and seem not only to stand out but to be actually much nearer. So it is in writing. What is sublime and moving lies nearer to our hearts, and thus, partly from a natural affinity, partly from brilliancc of effect, it always strikes the eye long before the figures, thus throwing their art into the shade and keeping it hid as it were under a bushel.

18. Now what are we to say of our next example, the figures of question and answer? Is it not just their appeal to the imagination which braces his ^a language into greater vigour and rapidity? "Tell me, my friend, do you all want to go round asking each other 'Is there any news?' For what stranger news could there be than this of a Macedonian conquering Greece? 'Is Philip dead?' 'No, not dead but ill.' What difference does it make to you? Whatever happens to him, you will soon manufacture another Philip for yourselves." ^b Or again: "Let us sail to Macedon. Someone asks me, 'Where on earth shall we land?' Why, the mere course of the war will find out the weak spots in Philip's fortunes." ^c Here a bare statement would have been utterly inadequate. As it is, the inspiration and quick play of the question and answer, and his way of meeting his own words as if they were someone else's, make the passage, through his use

^a *i.e.* Demosthenes, who in the Greek is the implied subject of the verb.

^b *Phil.* i. § 10, slightly altered.

^c *Phil.* i. § 44, slightly altered.

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2 σχηματισμῶ τὸ ῥηθὲν ἀλλὰ καὶ πιστότερον. ἄγει γὰρ τὰ παθητικὰ τότε μᾶλλον, ὅταν αὐτὰ φαίνηται μὴ ἐπιτηδεύειν αὐτὸς ὁ λέγων ἀλλὰ γεννᾶν ὁ καιρὸς, ἢ δ' ἐρώτησις ἢ εἰς ἑαυτὸν καὶ ἀποκρίσις μιμεῖται τοῦ πάθους τὸ ἐπίκαιρον. σχεδὸν γὰρ ὡς οἱ ὑφ' ἐτέρων ἐρωτώμενοι παροξυνθέντες ἐκ τοῦ παραχρήμα πρὸς τὸ λεχθὲν ἐναγωνίως καὶ ἀπ' αὐτῆς τῆς ἀληθείας ἀνθυπαντῶσιν, οὕτως τὸ σχῆμα τῆς πεύσεως καὶ ἀποκρίσεως εἰς τὸ δοκεῖν ἕκαστον τῶν ἐσκεμμένων ἐξ ὑπογύου κεκινήσθαι τε καὶ λέγεσθαι τὸν ἀκροατὴν ἀπάγον καὶ παραλογίζεται. ἔτι τοίνυν (ἐν γάρ τι τῶν ὑψηλοτάτων τὸ Ἰπρόδοτειον πεπίστευται) εἰ οὕτως ἔ

- 192 r. 19. . . . <ᾗ>πλοκα ἐκπίπτει καὶ οἶονεὶ προχεῖται τὰ λεγόμενα, ὀλίγου δεῖν φθάνοντα καὶ αὐτὸν τὸν λέγοντα. “καὶ συμβαλόντες,” φησὶν ὁ Ξενοφῶν, “τὰς ἀσπίδας ἐωθοῦντο ἐμάχοντο ἀπ-
2 ἐκτεινον ἀπέθνησκον.” καὶ τὰ τοῦ Εὐρυλόχου

ἦλθομεν, ὡς ἐκέλευες, ἀνὰ δρυμὰ, φαίδιμ'
Ὀδυσσεῦ.

εἶδομεν ἐν βήσσησι τετυγμένα δώματα καλά.

τὰ γὰρ ἀλλήλων διακεκομμένα καὶ οὐδὲν ἦσσαν κατεσπευσμένα φέρει τῆς ἀγωνίας ἔμφασιν ἅμα καὶ ἐμποδιζούσης τι καὶ συνδιωκούσης. τοιαῦθ' ὁ ποιητῆς ἐξήγγικε διὰ τῶν ἀσυνδέτων.

20. “Ἀκρως δὲ καὶ ἢ ἐπὶ ταῦτό σύννοδος τῶν σχημάτων εἶωθε κινεῖν, ὅταν δύο ἢ τρία οἶον κατὰ συμμορίαν ἀνακιρνάμενα ἀλλήλοις ἐρανίζῃ τὴν

^a The subject is now the figure *Asyndeton*, omission of conjunctive particles.

of the figure, not only loftier but also more convincing. For emotion is always more telling when it seems not to be premeditated by the speaker but to be born of the moment; and this way of questioning and answering one's self counterfeits spontaneous emotion. People who are cross-questioned by others in the heat of the moment reply forcibly and with utter candour; and in much the same way the figure of question and answer misleads the audience into supposing that each carefully premeditated argument is aroused in the mind and put into words on the spur of the moment. Moreover—for this passage of Herodotus has always been reckoned one of the most sublime—if in this way . . .

[*Two pages of the MS. are here missing.*]

19. . . .^a the phrases drop out unconnected in a sort of spate, almost too quick for the speaker himself. "And locking their shields," says Xenophon, "they pushed, fought, slew, fell." And take the words of Eurylochus,^b

We came, as thou badest us come, through the oak-coppice,
shining Odysseus.

Builed in thickets we saw habitations of wonderful beauty.

The phrases being disconnected and yet none the less rapid give the idea of an agitation which both checks the utterance and at the same time hounds it on. Something of this kind the Poet has expressed by his use of asyndeton.

20. The combination of several of these figures often has a supremely moving effect, when two or three co-operate as it were together to contribute

^b In *Od.* 251. The words are slightly different from those of our text.

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ισχὺν τὴν πειθῶ τὸ κάλλος, ὅποια καὶ τὰ εἰς τὸν Μειδίαν, ταῖς ἀναφοραῖς ὁμοῦ καὶ τῇ διατυπώσει συναναπεπλεγμένα τὰ ἀσύνδετα. “πολλὰ γὰρ ἂν ποιήσειεν ὁ τύπτων, ὧν ὁ παθὼν ἕνια οὐδ’ ἂν απαγγεῖλαι δύναίτο ἐτέρω, τῷ σχήματι, τῷ βλέμματι, τῇ φωνῇ.” εἶθ’ ἵνα μὴ ἐπὶ τῶν αὐτῶν ὁ λόγος ἰὼν στῆ (ἐν στάσει γὰρ τὸ ἡρεμοῦν, ἐν ἀταξία δὲ τὸ πάθος, ἐπεὶ φορὰ ψυχῆς καὶ συγκίνησις ἔστιν), εὐθὺς ἐπ’ ἄλλα μεθήλατο ἀσύνδετα καὶ ἐπαναφοράς· “τῷ σχήματι, τῷ βλέμματι, τῇ φωνῇ, ὅταν ὡς ὑβρίζων, ὅταν ὡς ἐχθρός, ὅταν κονδύλοις, ὅταν ὡς δοῦλον.” οὐδὲν ἄλλο διὰ τούτων ὁ ῥήτωρ ἢ ὅπερ ὁ τύπτων ἐργάζεται, τὴν διάνοιαν τῶν δικαστῶν τῇ ἐπαλλήλῳ πλήττει φορᾶ. εἶτ’ ἐντεῦθεν πάλιν ὡς αἱ καταγιγίδες ἄλλην ποιού-
 192 v. μενος ἐμβολήν “ὅταν κονδύλοις, ὅταν ἐπὶ κόρρησ” φησί· “ταῦτα κινεῖ, ταῦτα ἐξίστησιν ἀνθρώπους, ἀήθεις ὄντας τοῦ προπηλακίζεσθαι· οὐδεὶς <ἀν> ταῦτα ἀπαγγέλλων δύναίτο τὸ δεινὸν παραστήσαι.” οὐκοῦν τὴν μὲν φύσιν τῶν ἐπαναφορῶν καὶ ἀσυνδέτων πάντῃ φυλάττει τῇ συνεχεῖ μεταβολῇ· οὕτως αὐτῷ καὶ ἡ τάξις ἄτακτον καὶ ἔμπαλιν ἢ ἀταξία ποῖαν περιλαμβάνει τάξιν.

21. Φέρε οὖν, πρόσθες τοὺς συνδέσμους, εἰ θέλοις, ὡς ποιούσιν οἱ Ἰσοκράτειοι “καὶ μὴν οὐδὲ τοῦτο χρὴ παραλιπεῖν, ὡς πολλὰ ἂν ποιήσειεν ὁ τύπτων, πρῶτον μὲν τῷ σχήματι, εἶτα δὲ τῷ βλέμματι, εἶτά γε μὴν αὐτῇ τῇ φωνῇ,” καὶ εἴση κατὰ τὸ ἐξῆς οὕτως παραγράφων, ὡς τοῦ πάθους τὸ συν-

^a § 72.

^b This last clause is not in our texts of the *Meidias*. There are a few other less important alterations.

force, conviction, beauty. Thus, for instance, in the speech against Meidias ^a the asyndeta are interwoven with the figures of repetition and vivid presentation. "For the aggressor may do many injuries, some of which the victim could not even describe to anyone else—by his manner, his looks, his voice." Then to prevent the speech running on in the same groove—for monotony expresses quiet, while emotion, being a violent upheaval of the soul, demands disorder—he leaps at once into further asyndeta and repetitions. "By his manner, his looks, his voice, when he strikes with insult, when he strikes like an enemy, when he strikes with his knuckles, when he strikes you like a slave." ^b Here the orator does just the same as the aggressor, he belabours the minds of the jury with blow after blow. Then at this point he proceeds to make another whirlwind onslaught. "When it's with his knuckles, when it's a slap on the face," he says, "this rouses, this maddens a man who is not accustomed to insult. Nobody by describing this could convey its effect." Thus all the time he preserves the essence of his repetitions and asyndeta through continual variation, so that his very order is disordered and equally his disorder implies a certain element of order.

21. Now insert the connecting particles, if you care to do so, in the style of Isocrates and his school. ^c "And yet one must not overlook this too, that the aggressor may do much, first by his manner, then by his looks, and then again by his mere voice." If you thus paraphrase it sentence by sentence you will see

^a Isaeus, Hypereides, Theopompus, etc.

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δεδιωγμένον καὶ ἀποτραχυνόμενον, ἐὰν τοῖς συνδέσμοις ἐξομαλίσης εἰς λειότητα, ἄκεντρόν τε
 2 προσπίπτει καὶ εὐθὺς ἔσβεσται. ὥσπερ γὰρ εἴ τις συνδῆσειε τῶν θεόντων τὰ σώματα τὴν φορὰν αὐτῶν ἀφήρηται, οὕτως καὶ τὸ πάθος ὑπὸ τῶν συνδέσμων καὶ τῶν ἄλλων προσθηκῶν ἐμποδιζόμενον ἀγανακτεῖ· τὴν γὰρ ἐλευθερίαν ἀπολλύει τοῦ δρόμου καὶ τὸ ὡς ἀπ' ὄργανου τινὸς ἀφίεσθαι.

22. Τῆς δὲ αὐτῆς ἰδέας καὶ τὰ ὑπερβατὰ θετέον. ἔστιν δὲ λέξεων ἢ νοήσεων ἐκ τοῦ κατ' ἀκολουθίαν κεκινημένη τάξις καὶ οἰονεὶ χαρακτήρ ἐναγωνίου πάθους ἀληθέστατος. ὡς γὰρ οἱ τῷ ὄντι ὀργιζόμενοι ἢ φοβούμενοι ἢ ἀγανακτοῦντες ἢ ὑπὸ ζηλοτυπίας ἢ ὑπὸ ἄλλου τινός (πολλὰ γὰρ καὶ ἀν-
 198 r. ἀρίθμητα πάθη καὶ οὐδ' ἂν εἰπεῖν τις ὀπόσα δύναίτο) ἐκάστοτε παραπίπτοντες ἄλλα προθέμενοι πολ- λάκις ἐπ' ἄλλα μεταπηδῶσι, μέσα τινὰ παρεμβα- λόντες ἀλόγως, εἶτ' αὖθις ἐπὶ τὰ πρῶτα ἀνακυκλοῦν- τες καὶ πάντῃ πρὸς τῆς ἀγωνίας, ὡς ὑπ' ἀστάτου πνεύματος, τῆδε κάκεισε ἀγχιστρόφως ἀντι- σπώμενοι τὰς λέξεις τὰς νοήσεις τὴν ἐκ τοῦ κατὰ φύσιν εἴρμου παντοίως πρὸς μυρίας τροπὰς ἐν- αλλάττουσι τάξιν, οὕτω παρὰ τοῖς ἀρίστοις συγ- γραφεῦσι διὰ τῶν ὑπερβατῶν ἢ μίμησις ἐπὶ τὰ τῆς φύσεως ἔργα φέρεται. τότε γὰρ ἡ τέχνη τέλειος, ἡνίκ' ἂν φύσις εἶναι δοκῇ, ἢ δ' αὖ φύσις ἐπιτυχής, ὅταν λανθάνουσαν περιέχῃ τὴν τέχνην. ὥσπερ λέγει ὁ Φωκαεὺς Διονύσιος παρὰ τῷ Ἡροδότῳ· “ ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα, ἄνδρες Ἴωνες, εἶναι ἐλευθέρους ἢ δούλοις καὶ τού- τοις ὡς δραπετήσιν. νῦν ὦν ὑμεῖς ἦν μὲν βού- λησθε ταλαιπωρίας ἐνδέχεσθαι, παραχρήμα μὲν
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that if the rush and ruggedness of the emotion is fined down and smoothed out by the use of connecting particles, it falls flat and immediately loses all its point and fire. For just as you deprive runners of their speed if you tie them together, emotion equally resents being hampered by connecting particles and other such appendages. It loses its freedom of motion and its effect of coming like a bolt from a catapult.

22. In the same category we must place Inversion. This figure consists in arranging words and thoughts out of the natural sequence, and bears, so to speak, the genuine stamp of vehement emotion. Just as people who are really angry or frightened or worried or are carried away from time to time by jealousy or any other feeling—there are countless emotions, more than one can say—often put forward one point and then spring off to another with various illogical interpolations, and then wheel round again to their original position, while, under the stress of their excitement, like a ship before a veering wind, they lay their words and thoughts first on one tack then another, and keep altering the natural order of sequence into innumerable variations—so, too, the best prose-writers by the use of inversions imitate nature and achieve the same effect. For art is only perfect when it looks like nature and Nature succeeds only by concealing art about her person. Take the speech of Dionysius, the Phocæan, in Herodotus.^a “Indeed our fortunes stand upon a razor’s edge, men of Ionia, whether we be free men or slaves, aye, and runaway slaves. Now, therefore if you are willing to endure hardship, at the moment

^a vi. 11.

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- πόνος ὑμῖν, οἰοί τε δὲ ἔσεσθε ὑπερβαλέσθαι τοὺς
 2 πολεμίους." ἐνταῦθ' ἦν τὸ κατὰ τάξιν· "ὦ ἄνδρες
 Ἴωνες, νῦν καιρὸς ἐστὶν ὑμῖν πόνους ἐπιδέχεσθαι·
 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα."
 ὁ δὲ τὸ μὲν "ἄνδρες Ἴωνες" ὑπερεβίβασεν·
 προεισέβαλεν οὖν εὐθύς ἀπὸ τοῦ φόβου, ὡς μηδ'
 ἀρχὴν φθάνων πρὸς τὸ ἐφεστῶς δέος προσ-
 αγορεῦσαι τοὺς ἀκούοντας· ἔπειτα δὲ τὴν τῶν νοη-
 μάτων ἀπέστρεψε τάξιν· πρὸ γὰρ τοῦ φῆσαι ὅτι
 αὐτοὺς δεῖ πονεῖν (τοῦτο γὰρ ἐστὶν ὁ παρακελεύε-
 198 v δεῖ, "ἐπὶ ξυροῦ ἀκμῆς" φήσας "ἔχεται ἡμῖν τὰ
 πράγματα," ὡς μὴ δοκεῖν ἔσκεμμένα λέγειν ἀλλ'
 3 ἠναγκασμένα. ἔτι δὲ μάλλον ὁ Θουκυδίδης καὶ
 τὰ φύσει πάντως ἠνωμένα καὶ ἀδιανέμητα ὅμως
 ταῖς ὑπερβάσεσιν ἀπ' ἀλλήλων ἄγειν δεινότατος.
 ὁ δὲ Δημοσθένης οὐχ οὕτως μὲν αὐθάδης ὥσπερ
 οὗτος, πάντων δ' ἐν τῷ γένει τούτῳ κατακορέστατος
 καὶ πολὺ τὸ ἀγωνιστικὸν ἐκ τοῦ ὑπερβιβάζειν καὶ
 ἔτι νῆ Δία τὸ ἐξ ὑπογούου λέγειν συνεμφαίνων
 καὶ πρὸς τούτοις εἰς τὸν κίνδυνον τῶν μακρῶν
 4 ὑπερβατῶν τοὺς ἀκούοντας συνεπισπῶμενος· πολ-
 λάκις γὰρ τὸν νοῦν ὃν ὠρμησεν εἰπεῖν ἀνακρεμάσας
 καὶ μεταξὺ πως¹ εἰς ἀλλόφυλον καὶ ἀπεικουῖαν
 τάξιν ἄλλ' ἐπ' ἄλλοις διὰ μέσου καὶ ἔξωθέν ποθεν
 ἐπεισκυκλῶν εἰς φόβον ἐμβαλὼν τὸν ἀκροατὴν
 ὡς ἐπὶ παντελεῖ τοῦ λόγου διαπτῶσει καὶ συν-
 αποκινδυνεύειν ὑπ' ἀγωνίας τῷ λέγοντι συναναγ-
 κάσας, εἶτα παραλόγως διὰ μακροῦ τὸ πάλαι
 ζητούμενον εὐκαίρως ἐπὶ τέλει που προσποδοῦς,
 αὐτῷ τῷ κατὰ τὰς ὑπερβάσεις παραβόλῃ καὶ

¹ μεταξύ πως Wilamowitz for μεταξύ ὡς P.

there is toil for you, but you will be able to overcome your enemies." Here the natural order was, "O men of Ionia, now is the time for you to endure toil, for our fortunes stand upon a razor's edge." He has transposed the "men of Ionia" and started at once with his fears; so pressing was the danger that he would not even address the audience first. He has, moreover, inverted the order of ideas. Before saying that they must toil—for that is the point of his exhortation—he first gives the reason why they must toil, by saying, "Our fortunes stand upon a razor's edge." The result is that his words do not seem premeditated but rather wrung from him. Thucydides is still cleverer at using inversions to separate ideas which are naturally one and indivisible. Demosthenes, though not indeed so wilful as Thucydides, is the most insatiable of all in this kind of use and not only employs inversions to give a great effect of vehemence, and also, if you please, of improvisation, but even drags his audience along with him to share the peril of his long inversions. For he often hangs up the sense which he has begun to express, and meanwhile manages to wheel on to the empty stage one extraneous idea after another in a strange and unlikely order, making the audience terrified for the total collapse of the sentence and compelling them from sheer excitement to share the speaker's risk: then unexpectedly, after a great interval, the long-lost phrase turns up pat at the end, so that he astounds them all the more by the

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ἀκροσφαλεῖ πολὺ μᾶλλον ἐκπλήττει. φειδῶ δὲ τῶν παραδειγμαμάτων ἔστω διὰ τὸ πλήθος.

23. Τὰ γε μὴν πολύπτωτα λεγόμενα, ἀθροισμοὶ καὶ μεταβολαὶ καὶ κλίμακες, πάνυ ἀγωνιστικά, ὡς οἴσθα, κόσμου τε καὶ παντὸς ὕψους καὶ πάθους συνεργά. τί δὲ αἱ τῶν πτώσεων χρόνων προσώπων ἀριθμῶν γενῶν ἐναλλάξεις, πῶς ποτε κατα-
 2 ποικίλλουσι καὶ ἐπεγείρουσι τὰ ἑρμηνευτικά; φημί
 194 r. δὲ τῶν κατὰ τοὺς ἀριθμοὺς οὐ μόνον ταῦτα κοσμεῖν, ὅποσα τοῖς τύποις ἐνικὰ ὄντα τῇ δυνάμει κατὰ τὴν ἀναθεώρησιν πληθυντικὰ εὐρίσκεται.

αὐτίκα (φησί) λαὸς ἀπείρων
 θύννον ἐπ' ἠιόνεσσι διστάμενοι κελάδησαν^a

ἀλλ' ἐκεῖνα μᾶλλον παρατηρήσεως ἄξια, ὅτι ἔσθ' ὅπου προσπίπτει τὰ πληθυντικὰ μεγαλορρημονέ-
 3 στερα καὶ αὐτῷ δοξοκοποῦντα τῷ ὄχλῳ τοῦ ἀριθμοῦ. τοιαῦτα παρὰ τῷ Σοφοκλεῖ τὰ ἐπὶ τοῦ Οἰδίουπου^a

ὦ γάμοι, γάμοι,
 ἐφύσαθ' ἡμᾶς καὶ φυτεύσαντες πάλιν
 ἀνεῖτε ταῦτ' ὄσπερ σπέρμα καπεδείξατε
 πατέρας ἀδελφούς παιδας, αἰμ' ἐμφύλιον,
 νύμφας γυναῖκας μητέρας τε χῶπόσα
 αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίνεσθαι.

πάντα γὰρ ταῦτα ἐν ὀνομά ἔστιν, Οἰδίουπου, ἐπὶ δὲ θατέρου Ἰοκάστης, ἀλλ' ὅμως χυθεῖς εἰς τὰ πλη-

^a Strictly this means the use of more than one case (πτώσις) of the same word, e.g. "Haeret pede pes, densusque viro vir," but it seems here to cover also rhetorical changes of tense, person, number, or gender.

mere reckless audacity of his inversions. But there are so many examples that I must stay my hand.

23. Again, accumulation, variation, and climax, the so-called "figures of many cases,"^a are, as you know, a most effective aid in giving ornament and every kind of sublime and emotional effect. And consider, too, what variety and liveliness is lent to the exposition by changes of case, tense, person, number, gender. Now in the category of number not only are those uses ornamental where the singular form is found on consideration to signify a plural—take the lines :

And straightway a numberless people
Scatter the length of the beaches and grounds. "the Tunny,
the Tunny!"^b

—but it is still more worthy of notice that the plural sounds more full-mouthed, while the very idea of multitude which the plural number conveys is itself impressive. This is the case with Sophocles' lines about Oedipus :

Curse on the marriages
That gave us birth and having given birth
Flung forth the self-same seed again and showed
Fathers and sons and brothers all blood-kin,
And brides and wives and mothers, all the shame
Of all the foulest deeds that men have done.^c

These all mean one person, Oedipus, and on the other side Jocasta, but the expansion into the plural

^b Author unknown. To the inhabitants of Sicily and S. Italy the tunny-fish was as important as the herring is to us. A "look-out" was stationed on a high place to signal the approach of a shoal. Here "numberless people" is presumably hyperbole for a crowd of fishermen.

^c *O.T.* 1403.

θυνητικά ὁ ἀριθμὸς συνεπλήθυσε καὶ τὰς ἀτυχίας·
καὶ ὡς ἐκεῖνα πεπλέονασται

ἐξήλθον Ἔκτορες τε καὶ Σαρπηδόνες·

καὶ τὸ Πλατωνικόν, ὃ καὶ ἐτέρωθι παρετεθείμεθα,
4 ἐπὶ τῶν Ἀθηναίων. “οὐ γὰρ Πέλοπες οὐδὲ
Κάδμοι οὐδ’ Αἴγυπτοὶ τε καὶ Δαναοὶ οὐδ’ ἄλλοι
πολλοὶ φύσει βάρβαροι συνοικοῦσιν ἡμῶν, ἀλλ’
αὐτοὶ Ἕλληνες, οὐ μισοβάρβαροι οἰκοῦμεν” καὶ
τὰ ἐξῆς. φύσει γὰρ ἐξακούεται τὰ πράγματα κομ-
πωδέστερα ἀγγεληδὸν οὕτως τῶν ὀνομάτων ἐπισυν-
τιθεμένων. οὐ μέντοι δεῖ ποιεῖν αὐτὸ ἐπ’ ἄλλων
εἰ μὴ ἐφ’ ὧν δέχεται τὰ ὑποκείμενα αὐχρησιν ἢ
πληθύν ἢ ὑπερβολὴν ἢ πάθος, ἐν τι τούτων ἢ τὰ
πλείονα, ἐπεὶ τοι τὸ πανταχοῦ κώδωνας ἐξῆφθαι
λίαν σοφιστικόν.

194 v. 24. Ἀλλὰ μὴν καὶ τοῦναντίον τὰ ἐκ τῶν πλη-
θυντικῶν εἰς τὰ ἐνικὰ ἐπισυναγόμενα ἐνίοτε ὑψηλο-
φανέστατα. “ἐπειθ’ ἡ Πελοπόννησος ἅπασα δι-
ειστήκει” φησί. “καὶ δὴ Φρυνίχῳ δρᾶμα Μιλήτου
ἄλωσιν διδάξαντι εἰς δάκρυα ἔπεσε το θέητρον.¹” τὸ
ἐκ τῶν διηρημένων εἰς τὰ ἠνωμένα ἐπισυστρέψαι
2 τὸν ἀριθμὸν σωματοειδέστερον. αἴτιον δ’ ἐπ’
ἀμφοῖν τοῦ κόσμου ταῦτόν οἶμαι· ὅπου τε γὰρ
ἐνικὰ ὑπάρχει τὰ ὀνόματα, τὸ πολλὰ ποιεῖν αὐτὰ
παρὰ δόξαν ἐμπαθοῦς, ὅπου τε πληθυντικά, τὸ εἰς
ἐν τι εὔηχον συγκορυφοῦν τὰ πλείονα διὰ τὴν εἰς
τοῦναντίον μεταμόρφωσιν τῶν πραγμάτων ἐν τῷ
παραλόγῳ.

¹ ἔπεσε τὸ θέητρον Toll for ἔπεσον οἱ θεώμενοι P.

^a Unknown.

^b Menexenus, 245 D.

^c See Additional Note, p. 254.

^d De cor. 18.

serves to make the misfortunes plural as well. There is the same sense of multiplication in "Forth came Hector and Sarpedons too,"^a and in the passage of Plato about the Athenians,^b which we have also quoted elsewhere: "For no Pelopes nor Cadmi nor Egypti and Danai nor any other hordes of born barbarians share our home, but we are pure Greeks here, no semi-barbarians," and so on. The facts naturally sound more imposing from the accumulation of names to signify groups instead of individuals. This device should not, however, be employed except where the subject invites heroics or redundancy or exaggeration or emotion, either one or more of these. To sound bells^c in every sentence would be unduly pretentious.

24. Yet again, the converse of this, the contraction of plural to singular, sometimes gives a great effect of sublimity. "Moreover, the whole Peloponnese was split," says Demosthenes.^d Again, "when Phrynichus produced his *Capture of Miletus* the theatre burst into tears."^e In the case of separate individuals to compress the number into the singular gives more sense of a single whole. The ornamental effect is due in both to the same cause. Where the words are singular, to make them plural suggests unforeseen emotion: where they are plural and you combine a number of things into a well-sounding singular, then this opposite change gives an effect of surprise.

^a Herodotus, vi. 21: "The Athenians showed in many ways their great distress at the capture of Miletus and when Phrynichus wrote and produced his *Capture of Miletus*, the theatre burst into tears and they fined him a thousand drachmae for reminding them of a disaster which touched them nearly and enjoined that the play should never be produced again."

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25. "Όταν γε μὴν τὰ παρεληλυθότα τοῖς χρόνοις εἰσάγῃς ὡς γινόμενα καὶ παρόντα, οὐ διήγησιν ἔτι τὸν λόγον ἀλλ' ἐναγώνιον πρᾶγμα ποιήσεις. "πεπτωκὼς δέ τις," φησὶν ὁ Ξενοφῶν, "ὑπὸ τῷ Κύρου ἵππῳ καὶ πατούμενος παίει τῇ μαχαίρᾳ εἰς τὴν γαστέρα τὸν ἵππον· ὁ δὲ σφαδάζων ἀποσεύεται τὸν Κύρον, ὁ δὲ πίπτει." τοιοῦτος ἐν τοῖς πλείστοις ὁ Θουκυδίδης.

26. Ἐναγώνιος δ' ὁμοίως καὶ ἡ τῶν προσώπων ἀντιμετάθεσις καὶ πολλάκις ἐν μέσοις τοῖς κινδύνοις ποιούσα τὸν ἀκροατὴν δοκεῖν στρέφεσθαι.

φαίης κ' ἀκμηῆτας καὶ ἀτειρέας
ἄντεσθ' ἐν πολέμῳ· ὡς ἐσσυμένως ἐμάχοντο.

καὶ ὁ Ἄρατος

μὴ κείνῳ ἐνὶ μηνὶ περικλύζοιο θαλάσση.

2 ᾧ δέ που καὶ ὁ Ἡρόδοτος· "ἀπὸ δὲ Ἐλεφαντίνης
195 γ. πόλεως ἄνω πλεύσειαι, καὶ ἔπειτα ἀφίξῃ εἰς πεδίον
λεῖον· διεξελθὼν δὲ τοῦτο τὸ χωρίον αὐθις εἰς
ἕτερον πλοῖον ἐμβὰς πλεύσειαι δὴ ἡμέρας, ἔπειτα
ἤξει εἰς πόλιν μεγάλην, ἣ ὄνομα Μερόη." ὄρᾳς,
ὦ ἑταῖρε, ὡς παραλαβὼν σου τὴν ψυχὴν διὰ τῶν
τόπων ἄγει τὴν ἀκοὴν ὄψιν ποιῶν; πάντα δὲ τὰ
τοιαῦτα πρὸς αὐτὰ ἀπερειδόμενα τὰ πρόσωπα ἐπ'
3 αὐτῶν ἴστησι τὸν ἀκροατὴν τῶν ἐνεργουμένων. καὶ
ὅταν ὡς οὐ πρὸς ἅπαντας ἀλλ' ὡς πρὸς μόνον τινὰ
λαλήσῃ,

Τυδεΐδην δ' οὐκ ἂν γνοιῆς ποτέροισι μετείη,
ἐμπαθέστερόν τε αὐτὸν ἄμα καὶ προσεκτικώτερον

^a *Cyrop.* vii. 1. 37.

^b *Π.* xv. 697. ἀλλήλοισιν is omitted after ἀτειρέας.

25. Again, if you introduce events in past time as happening at the present moment, the passage will be transformed from a narrative into a vivid actuality. "Someone has fallen," says Xenophon,^a "under Cyrus's horse and, being trodden under foot, is striking the horse's belly with his dagger. The horse rearing throws Cyrus and he falls." Thucydides uses such effects as frequently as anybody.

26. Change of person gives an equally vivid effect, and often makes the audience feel themselves set in the thick of the danger.

. . . You would say that unworn and with temper undaunted
Each met the other in war, so headlong the rush of their
battle.^b

And Aratus's line :

Be not thou in that month in the midst of the surge of the
ocean.^c

Herodotus does much the same : " You will sail up from the city of Elephantinē and there come to a smooth plain. And when you have passed through that place you will board again another ship and sail two days and then you will come to a great city, the name of which is Meroë."^d You see, friend, how he takes you along with him through the country and turns hearing into sight. All such passages with a direct personal application set the hearer in the centre of the action. By appearing to address not the whole audience but a single individual—

Of Tydeus' son thou couldst not have known with which
of the hosts he was fighting^e—

you will move him more and make him more attentive

^c *Phaen.* 287.

^d Herod. ii. 29, abridged and slightly altered.

^e *ii.* v. 85.

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καὶ ἀγῶνος ἔμπλεων ἀποτελέσεις, ταῖς εἰς ἑαυτὸν προσφωνήσεις ἐξεγειρόμενον.

27. Ἔτι γε μὴν ἔσθ' ὅτε περὶ προσώπου διηγούμενος ὁ συγγραφεὺς ἐξαίφνης παρενεχθεὶς εἰς τὸ αὐτοπρόσωπον ἀντιμεθίσταται, καὶ ἔστι τὸ τοιοῦτον εἶδος ἐκβολή τις πάθους.

Ἐκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν αὔσας νηυσὶν ἐπισσεύεσθαι, ἔαν δ' ἔναρα βροτόεντα· ὄν δ' ἄν ἐγὼν ἀπάνευθε νεῶν ἐθέλοντα νοήσω, αὐτοῦ οἱ θάνατον μητίσομαι.

οὐκοῦν τὴν μὲν διήγησιν ἅτε πρέπουσαν ὁ ποιητὴς προσῆψεν ἑαυτῷ, τὴν δ' ἀπότομον ἀπειλήν τῷ θυμῷ τοῦ ἡγεμόνος ἐξαπίνης οὐδὲν προδηλώσας περιέθηκεν· ἐψύχето γάρ, εἰ παρενετίθει “ ἔλεγεν δὲ τοιά τινα καὶ τοῖα ὁ Ἐκτωρ, ” νυνὶ δ' ἔφθακεν ἄφνω τὸν μεταβαίνοντα ἢ τοῦ λόγου μετάβασιν.

2 διὸ καὶ ἡ πρόσχρησις¹ τοῦ σχήματος τότε, ἡγίε' ἂν ὀξὺς ὁ καιρὸς ὦν διαμέλλειν τῷ γράφοντι μὴ διδῶν
195 v. ἄλλ' εὐθύς ἐπαναγκάζῃ μεταβαίνειν ἐκ προσώπων εἰς πρόσωπα· ὡς καὶ παρὰ τῷ Ἐκαταίῳ· “ Κῆρυξ δὲ ταῦτα δεινὰ ποιούμενος αὐτίκα ἐκέλευε τοὺς Ἑρακλείδας ἐπιγόνους ἐκχωρεῖν· οὐ γὰρ ὑμῶν δυνατός εἰμι ἀρῆγειν· ὡς μὴ ὦν αὐτοὶ τε ἀπολέεσθε καμὲ τρώσετε, ἐς ἄλλον τινὰ δῆμον ἀποίχεσθε.” ὁ μὲν γὰρ Δημοσθένης κατ' ἄλλον τινὰ τρόπον ἐπὶ τοῦ Ἀριστογείτονος ἐμπαθὲς τὸ πολυπρόσωπον καὶ ἀγχίστροφον παρέστακεν. “ καὶ οὐδεὶς ὑμῶν χολήν, ” φησί, “ οὐδ' ὄργην ἔχων εὐρεθήσεται ἐφ' οἷς ὁ βδελυρὸς οὗτος καὶ ἀναιδὴς βιάζεται, ὅς, ὦ μιαιώτατε ἀπάντων, κεκλεισμένης σοι τῆς παρ-

¹ πρόσχρησις Manutius for πρόχρησις P.

and full of active interest, if you rouse him by these personal appeals.

27. Again sometimes a writer, while speaking of one of his characters, suddenly turns and changes into the actual character. A figure of this kind is a sort of outbreak of emotion :

Hector lifted his voice and cried afar to the Trojans
To haste them back to the galleys and leave the blood-
spattered booty.

Whomsoever I spy of his own will afar from the galleys,
Death for him there will I plan.^a

There the poet has assigned to himself the narrative as his proper share, and then suddenly without any warning attached the abrupt threat to the angry champion. To insert "Hector said so and so" would have been frigid. As it is, the change of construction suddenly anticipates the change of speaker. So this figure is useful, when a sudden crisis will not let the writer wait, and forces him to change at once from one character to another. There is an instance in Hecataeus^b: "Ceyx took this ill and immediately bade the younger descendants of Heracles be gone. For I cannot help you. So to prevent perishing yourselves and hurting me, away with you to some other people." By a somewhat different method Demosthenes in the *Aristogeiton* has used the change of person to suggest the quick play of emotion. "And will none of you," he says, "be found to feel indignation at the violence of this shameless rascal, who — oh you most accursèd of villains, when you were cut off from

^a *Il.* xv. 346.

^b The Milesian historian, sixth century B.C.

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ρησίας οὐ κιγκλίσιν οὐδὲ θύραις, ἃ καὶ παρανοίξειε
 ἂν τις . . .” ἐν ἀτελεῖ τῷ νῶ ταχὺ διαλλάξας κε
 μόνον οὐ μίαν λέξιν διὰ τὸν θυμὸν εἰς δύο δια
 σπάσας πρόσωπα “ὅς, ὦ μιαρῶτατε” εἶτα πρὸς
 τὸν Ἀριστογείτονα τὸν λόγον¹ ἀποστρέψας κε
 ἀπολιπεῖν δοκῶν, ὅμως διὰ τοῦ πάθους πολ
 4 πλέον ἐπέστρεψεν. οὐκ ἄλλως ἢ Πηνελόπη·

κῆρυξ, τίπτε δέ σε πρόεσαν μνηστῆρες ἀγαυοί;
 εἰπέμεναι δμωῆσιν Ὀδυσσῆος θείοιο
 ἔργων παύσασθαι, σφίσι δ’ αὐτοῖς δαῖτα πένεσθαι
 μὴ μνηστεύσαντες, μηδ’ ἄλλοθ’ ὀμιλήσαντες,
 ὕστατα καὶ πύματα νῦν ἐνθάδε δειπνήσειαν,
 οἳ θάμ’ ἀγειρόμενοι βίοντον κατακεῖρετε πολλόν,
 οὐδέ τι πατρῶν
 ὑμετέρων τῶν πρόσθεν ἀκούετε, παῖδες ἔοντες,
 οἷος Ὀδυσσεὺς ἔσκε.

28. Καὶ μέντοι περίφρασις ὡς οὐχ ὑψηλοποιόν
 106r. οὐδεὶς ἂν οἶμαι διαστάσειεν. ὡς γὰρ ἐν μουσικῇ
 διὰ τῶν παραφώνων καλουμένων ὁ κύριος φθόγγο
 ἡδίων ἀποτελεῖται, οὕτως ἡ περίφρασις πολλάκι
 συμφθέγγεται τῇ κυριολογίᾳ καὶ εἰς κόσμον ἐπ
 πολὺ συνηχεί, καὶ μάλιστ’, ἂν μὴ ἔχη φύσῳδές τ

¹ P has τὸν πρὸς τὸν Ἀριστογείτονα λόγον.

^a *Aristog.* i. § 27.

^b As the difficulty of “understanding” an object to ἀπολιπεῖν seems too great, I have followed Toll’s suggestion that τὸν κριτῆν has fallen out of the text. The usual interpretation of the unamended ms. is “turning off his speech to Aristogeiton and appearing to abandon him.” But Demosthenes does the exact opposite. He has not previously addressed his speech to Aristogeiton.

^c *Od.* iv. 681. The first part of l. 687 (κτῆσιν Τηλεμάχοιο δαίφρονος) is omitted from the quotation.

ON THE SUBLIME, XXVII. 3-XXVIII. 1

free speech not by gates and doors which one might very well open. . . ." ^a Leaving his sense incomplete he has made a sudden change and in his indignation almost split a single phrase between two persons—"who—oh you most accursèd"—and thus, while swinging his speech round on to Aristogeiton and appearing to abandon the jury, ^b he has yet by means of the emotion made his appeal to them much more direct. Penelope does the same :

Herald, oh why have they sent thee hither, those high-born suitors ?

Is it to tell the hand-maidens that serve in the house of Odysseus

To cease them now from their tasks and make ready a feast for the suitors ?

Would that they never had wooed me nor ever met here in our halls,

Would they might make in my house their last and latest of banquets,

Ye that assemble together and woefully minish our substance !
 . . . nor e'er from your fathers

Heard ye ever at home long ago in the days of your childhood

What manner of man was Odysseus. ^c

28. That periphrasis contributes to the sublime, no one, I fancy, would question. Just as in music what we call ornament ^d enhances the beauty of the main theme, so periphrasis often chimes in with the literal expression of our meaning and gives it a far richer note, especially if it is not bombastic

^a This word is used elsewhere of certain intervals which were considered a mean between harmony and discord. That meaning would not suit this passage. The sense of musical ornament or embellishment is appropriate here and etymologically probable. Saintsbury suggests "the dominant note is more sweetly brought out by accompanying trills and harmonies."

2 καὶ ἄμουσον ἀλλ' ἠδέως κεκραμένον. ἱκανὸς δὲ τοῦτο τεκμηριῶσαι καὶ Πλάτων κατὰ τὴν εἰσβολὴν τοῦ ἐπιταφίου· “ ἔργω μὲν ἡμῖν οἷδ' ἔχουσι τὰ προσήκοντα σφίσιν αὐτοῖς, ὧν τυχόντες πορεύονται τὴν εἰμαρμένην πορείαν, προπεμφθέντες κοινῇ μὲν ὑπὸ τῆς πόλεως, ἰδίᾳ δὲ ἕκαστος ὑπὸ τῶν προσηκόντων.” οὐκοῦν τὸν θάνατον εἶπεν εἰμαρμένην πορείαν, τὸ δὲ τετυχηκέναι τῶν νομιζομένων προπομπὴν τινα δημοσίαν ὑπὸ τῆς πατρίδος. ἄρα δὴ τούτοις μετρίως ὤγκωσε τὴν νόησιν, ἢ ψιλὴν λαβὼν τὴν λέξιν ἐμελοποίησε καθάπερ ἁρμονίαν τινὰ τὴν ἐκ τῆς περιφράσεως

3 περιχεάμενος εὐμέλειαν; καὶ Ξενοφῶν “ πόνον δὲ τοῦ ζῆν ἠδέως ἡγεμόνα νομίζετε, κάλλιστον δὲ πάντων καὶ πολεμικώτατον κτῆμα εἰς τὰς ψυχὰς συγκεκόμισθε· ἐπαινούμενοι γὰρ μᾶλλον ἢ τοῖς ἄλλοις πᾶσι χαίρετε” ἀντὶ τοῦ “ πονεῖν θέλετε” “ πόνον ἡγεμόνα τοῦ ζῆν ἠδέως ποιείσθε” εἰπὼν καὶ τᾶλλ' ὁμοίως ἐπεκτείνας μεγάλην τινὰ ἔννοιαν τῷ ἐπαίνῳ προσπεριωρίσατο. καὶ τὸ ἀμίμητον ἐκεῖνο τοῦ Ἡροδότου· “ τῶν δὲ Σκυθῶν τοῖς συλήσασιν τὸ ἱερόν ἐνέβαλεν ἢ θεὸς θήλειαν νοῦσον.”

29. Ἐπίκηρον μέντοι τὸ πρᾶγμα, ἢ περίφρασις, τῶν ἄλλων πλέον, εἰ μὴ συμμέτρως τινὶ λαμβάνοιτο· εὐθύς γὰρ ἀβλεμὲς προσπίπτει, κουφο-
 193 v. λογίας τε ὄζον καὶ παχύτατον. ὅθεν καὶ τὸν Πλάτωνα (δεινὸς γὰρ αἰεὶ περὶ σχῆμα κἂν τισιν ἀκαίρως) ἐν τοῖς Νόμοις λέγοντα “ ὡς οὔτε ἀργυροῦν δεῖ πλοῦτον οὔτε χρυσοῦν ἐν πόλει ἰδρυσμένον ἕαν οἰκεῖν” διαχλευάζουσιν, ὡς εἰ πρόβατα,

^a Menexenus, 236 D.

^b Cyrop. i. 5. 12.

or discordant but agreeably in harmony. A sufficient proof of this is the opening of Plato's Funeral Oration,^a "First then in deeds we have given them their due reward, and, this won, they pass now along the appointed path, escorted all in common by their country and each man severally by his kinsmen." Here he calls death an appointed path and their enjoyment of due rites a sort of public escort by their country. Notice what a supreme dignity this gives to the thought; how he has taken the literal expression and made it musical, lapping it, as it were, in the tuneful harmonies of his periphrasis. Again Xenophon says, "You hold that hard work is a guide to the pleasures of life and you have stored in your hearts the best and most knightly of all treasures. For nothing pleases you so much as praise."^b By saying "You make hard work a guide to the pleasures of life" instead of "You are willing to work hard," and by similarly expanding the rest of his sentence, he has extended his eulogy to include a fine idea. Then there is that inimitable phrase in Herodotus: "Upon those Scythians that sacked her temple the goddess sent a female malady."^c

29. However it is a risky^d business, periphrasis, more so than any of the other figures, unless used with a due sense of proportion. For it soon falls flat; smacks of triviality and slow wits. So that critics have even made fun of Plato—always so clever at a figure, sometimes unseasonably so—for saying in his *Laws* "that we should not let silvern treasure nor golden settle and make a home in a city."^e Had he been forbidding people to possess

^a i. 105, *i.e.* one that made them women. The goddess was Aphrodite.

^b Lit. "perishable," likely to go bad.

^c See Additional Note, p. 254.

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φησίν, ἐκώλυε κεκτῆσθαι, δῆλον ὅτι προβάτειον ἂν καὶ βόειον πλοῦτον ἔλεγεν.

- 2 Ἀλλὰ γὰρ ἄλις ὑπὲρ τῆς εἰς τὰ ὑψηλὰ τῶν σχημάτων χρήσεως ἐκ παρενθήκης τοσαῦτα πεφιλολογῆσθαι, Τερεντιανὲ φίλτατε· πάντα γὰρ ταῦτα παθητικωτέρους καὶ συγκεκινημένους ἀποτελεῖ τοὺς λόγους· πάθος δὲ ὕψους μετέχει τοσοῦτον, ὅποσον ἦθος ἡδονῆς.

30. Ἐπειδὴ μέντοι ἢ τοῦ λόγου νόησις ἢ τε φράσις τὰ πλείω δι' ἑκατέρου διέπτυκται, ἴθι δὴ, ἂν τοῦ φραστικοῦ μέρους ἢ τινα λοιπὰ ἔτι, προσεπιθεασώμεθα. ὅτι μὲν τοίνυν ἢ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων ἐκλογή θαυμαστῶς ἄγει καὶ κατακλεῖ τοὺς ἀκούοντας καὶ ὡς πᾶσι τοῖς ῥήτορσι καὶ συγγραφεῦσι κατ' ἄκρον ἐπιτήδευμα, μέγεθος ἅμα κάλλος εὐπίνειαν βάρος ἰσχὺν κράτος ἔτι δὲ γάνωσίν τινα τοῖς λόγοις ὥσπερ ἀγάλμασι καλλίστοις δι' αὐτῆς ἐπανθεῖν παρασκευάζουσα καὶ οἶονεὶ ψυχὴν τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα, μὴ καὶ περιττὸν ἢ πρὸς εἰδότας διεξιέναι. φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα.

- 2 ὁ μέντοι γε ὄγκος αὐτῶν οὐ πάντῃ χρειώδης, ἐπεὶ τοῖς μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ ὀνόματα ταῦτόν ἂν φαίνοιτο, ὡς εἴ τις τραγικὸν προσωπεῖον μέγα παιδὶ περιβείη νηπιῷ. πλὴν ἐν μὲν ποιήσει καὶ ἰ . . .

197 r. 31. . . . θρεπτικώτατον καὶ γόνιμον, τὸ δ' Ἄνα-

^a This may be explained by reference to what is said about the *Iliad* and *Odyssey* in chapter ix. The former, full of emotional incidents, is sublime; the latter depends on character study and is only agreeable.

^b *i.e.* the mellowness of age, to be taken in close connexion

sheep, says the critic, he would clearly have said "ovine and bovine treasure."

But, my dear Terentianus, this digression must suffice for our discussion of the use of figures as factors in the sublime. Our conclusion is that they all serve to lend emotion and excitement to the style. But emotion is as much an element in the sublime, as is the study of character in agreeable writing.^a

30. Now, since thought and diction often explain each other, we must further consider whether there are any elements of style still left untouched. It is probably superfluous to explain at length to those who know, how the choice of the right word and the fine word has a marvellously moving and seductive effect upon an audience and how all orators and historians make this their supreme object. For this of itself gives to the style at once grandeur, beauty, a classical flavour,^b weight, force, strength, and a sort of glittering charm, like the bloom on the surface of the most beautiful bronzes, and endues the facts as it were with a living voice. Truly, beautiful words are the very light of thought. However, their majesty is not for common use, since to attach great and stately words to trivial things would be like fastening a great tragic mask on a simple child. However in poetry and h(istory)

...

[*Four pages of the ms. are here lost.*]

31. . . . is most illuminating^c and typical; so, too, with what he goes on to say about the mellowing effect of time—probably through oxidization—on bronze statues.

^c Lit. "gives abundant food for thought." But a genitive governed by these two adjectives may be lost: "greatly promoting the growth and productive of . . ." The subject is now metaphor, as one kind of fine phrasing.

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κρέοντος “ οὐκέτι Θρηκίης ἐπιστρέφομαι.” ταύτη καὶ τὸ τοῦ Θεοπόμπου καίκοι ἤττον ἐπαινετὸν¹ διὰ τὸ ἀνάλογον ἔμοι γε σημαντικώτατα ἔχειν δοκεῖ· ὅπερ ὁ Κεκίλιος οὐκ οἶδ’ ὅπως καταμύφεται. “ δεινὸς ὢν,” φησίν, “ ὁ Φίλιππος ἀναγκοφαγῆσαι πράγματα.” ἔστιν ἄρ’ ὁ ἰδιωτισμὸς ἐνίοτε τοῦ κόσμου παρὰ πολὺ ἐμφανιστικώτερον ἐπιγινώσκειται γὰρ αὐτόθεν ἐκ τοῦ κοινοῦ βίου, τὸ δὲ σύνηθες ἤδη πιστότερον. οὐκοῦν ἐπὶ τοῦ τὰ αἰσχρὰ καὶ ῥυπαρὰ τλημόνως καὶ μεθ’ ἡδονῆς ἔνεκα πλεονεξίας καρτεροῦντος τὸ ἀναγκοφαγεῖν² τὰ πράγματα ἐναργέστατα παρὲλθεται. ὠδέ πως ἔχει καὶ τὰ Ἡροδότεια· “ ὁ Κλεομένης,” φησί, “ μανεῖς τὰς ἑαυτοῦ σάρκας ξιφιδίῳ κατέτεμεν εἰς λεπτά, ἕως ὅλον καταχορδεύων ἑαυτὸν διέφθειρεν,” καὶ “ ὁ Πύθης ἕως τοῦδε ἐπὶ τῆς νεῶς ἐμάχετο, ἕως ἅπας κατεκρεουργήθη.” ταῦτα γὰρ ἐγγὺς παραξύνει τὸν ἰδιώτην, ἀλλ’ οὐκ ἰδιωτεύει τῷ σημαντικῶς.

32. Περὶ δὲ πλήθους [καὶ] μεταφορῶν ὁ μὲν Κεκίλιος ἔοικε συγκατατίθεσθαι τοῖς δύο ἢ τὸ πλείστον τρεῖς ἐπὶ ταυτοῦ νομοθετοῦσι τάττεσθαι· ὁ γὰρ Δημοσθένης ὄρος καὶ τῶν τοιούτων· ὁ τῆς χρείας δὲ καιρὸς, ἔνθα τὰ πάθη χειμάρρου δίκην ἐλαύνεται, καὶ τὴν πολυπλήθειαν αὐτῶν ὡς ἀναγ-
2 καίαν ἐνταῦθα συνεφέλκεται. “ ἀνθρωποι,” φησί,

¹ καίκοι ἤττον ἐπαινετὸν Iannarakis for καὶ τὸν ἐπήγετον P.

^a A metaphor for a young girl, not uncommon in Greek and Latin lyrics. Mid-Victorian humourists thus used “filly.”

^b Aristotle explains in his *Poetics* (Ch. xxi. § 11) that a large class of metaphors rest on an implied analogy, e.g. we

with Anacreon's "No more care I for the Thracian colt.^a" In the same way the phrase used by Theopompus, though less admirable, seems to me highly expressive in virtue of the analogy implied,^b though Cecilius for some reason finds fault with it. "Philip," he says, "had a wonderful faculty of stomaching things." Thus the vulgar phrase sometimes proves far more enlightening than elegant language. Being taken from our common life it is immediately recognized, and what is familiar is halfway to conviction. Applied to one whose greedy ambition makes him glad to endure with patience what is shameful and sordid, "stomaching things" forms a very vivid phrase. It is much the same with Herodotus's phrases: "In his madness," he says, "Cleomenes cut his own flesh into strips with a dagger, until he made mincemeat of himself and perished,"^c and "Pythes went on fighting in the ship until he was all cut into collops."^d These come perilously near to vulgarity, but are not vulgar because they are so expressive.

32. As to the proper number of metaphors, Cecilius seems on the side of those who lay down a law that two or at the most three should be used together. Demosthenes assuredly is the canon in these matters too. And what decides the occasion for their use? Why, the right moment, when emotion sweeps on like a flood and inevitably carries the multitude of metaphors along it. "Men," he says, can call old age the evening of life, because old age : life :: evening : day. We might expound the analogy here as, insults : Philip :: training breakfasts : an oarsman, *i.e.* they are "stomached" for some ulterior motive. Theopompus of Chios was a fourth-century historian.

^a Herod. vi. 75.

^d Herod. vii. 181.

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“μιαροὶ καὶ κόλακες, ἠκρωτηριασμένοι τὰς ἑαυτῶν
 ἕκαστοι πατρίδας, τὴν ἔλευθερίαν προπεπωκότες
 πρότερον Φιλίππῳ, νυνὶ δὲ Ἀλεξάνδρῳ, τῇ γαστρὶ
 197 γ. μετροῦντες καὶ τοῖς αἰσχίστοις τὴν εὐδαιμονίαν,
 τὴν δ’ ἔλευθερίαν καὶ τὸ μηδένα ἔχειν δεσπότην, ἃ
 τοῖς πρότερον Ἑλλησιν ὄροι τῶν ἀγαθῶν ἦσαν καὶ
 κανόνες, ἀνατετροφότες.” ἐνταῦθα τῷ πλήθει τῶν
 τροπικῶν ὁ κατὰ τῶν προδοτῶν ἐπιπροσθεῖ τοῦ
 3 ῥήτορος θυμός. διόπερ ὁ μὲν Ἀριστοτέλης καὶ ὁ
 Θεόφραστος μειλίγματά φασί τινα τῶν θρασειῶν
 εἶναι ταῦτα μεταφορῶν, τὸ “ὡσπερεὶ” φάναι καὶ
 “οἰοεὶ” καὶ “εἰ χρή τοῦτον εἰπεῖν τὸν τρόπον”
 4 καὶ “εἰ δεῖ παρακινδυνευτικώτερον λέξαι.” ἡ γὰρ
 ὑποτίμησις, φασίν, ἰᾶται τὰ τολμηρά· ἐγὼ δὲ καὶ
 ταῦτα μὲν ἀποδέχομαι, ὅμως δὲ πλήθους καὶ τόλμης
 μεταφορῶν, ὅπερ ἔφην καπὶ τῶν σχημάτων, τὰ
 εὐκαιρα καὶ σφοδρὰ πάθη καὶ τὸ γενναῖον ὕψος
 εἶναί φημι ἰδιά τινα ἀλεξιφάρμακα, ὅτι τῷ ῥοθίῳ τῆς
 φορᾶς ταυτὶ πέφυκεν ἅπαντα τᾶλλα παρασύρειν καὶ
 προωθεῖν, μᾶλλον δὲ καὶ ὡς ἀναγκαῖα πάντως εἰσ-
 πράττεσθαι τὰ παράβολα, καὶ οὐκ ἔῃ τὸν ἀκροατὴν
 σχολάζειν περὶ τὸν τοῦ πλήθους ἔλεγχον διὰ τὸ
 συνενθουσιᾶν τῷ λέγοντι. ἀλλὰ μὴν ἔν γε ταῖς
 5 τοπηγορίαις καὶ διαγραφαῖς οὐκ ἄλλο τι οὕτως
 κατασημαντικὸν ὡς οἱ συνεχεῖς καὶ ἐπάλληλοι
 τρόποι. δι’ ὧν καὶ παρὰ Ξενοφῶντι ἡ τάνθρωπίνου
 σκῆνους ἀνατομὴ πομπικῶς καὶ ἔτι μᾶλλον ἀνα-
 ζωγραφεῖται θείως παρὰ τῷ Πλάτῳ. τὴν μὲν
 κεφαλὴν αὐτοῦ φησιν ἀκρόπολιν, ἰσθμὸν δὲ μέσον
 διωκοδομησθαι μεταξὺ τοῦ στήθους τὸν αὐχένα,
 σφονδύλους τε ὑπεστηρίχθαι φησιν οἶον στρόφιγγας

“ of evil life, flatterers, who have each foully mutilated their own country and pledged their liberty in a cup of wine first to Philip and now to Alexander, men who measure happiness by their bellies and their basest appetites, and have strewn in ruins that liberty and freedom from despotism which to Greeks of older days was the canon and standard of all that was good.”^a Here it is the orator’s indignation against the traitors which screens the multitude of metaphors. Accordingly, Aristotle and Theophrastus say that bold metaphors are softened by inserting “ as if ” or “ as it were ” or “ if one may say so ” or “ if one may risk the expression. ” The apology, they tell us, mitigates the audacity of the language. I accept this, but at the same time, as I said in speaking of “ figures, ” the proper antidote for a multitude of daring metaphors is strong and timely emotion and genuine sublimity. These by their nature sweep everything along in the forward surge of their current, or rather they positively demand bold imagery as essential to their effect, and do not give the hearer time to examine how many metaphors there are, because he shares the excitement of the speaker.

Moreover in the treatment of a commonplace and in descriptions there is nothing so expressive as a sustained series of metaphors. It is thus that in Xenophon^b the anatomy of the human tabernacle is magnificently depicted, and still more divinely in Plato.^c The head he calls the citadel of the body, the neck is an isthmus built between the head and chest, and the vertebrae, he says, are planted

^a *De cor.* 296.

^b *Memorabilia*, i. 4. 5.

^c *Timaeus*, 65 c-85 ε. The illustrations are selected from passages in the *Timaeus* between 65 c and 85 ε.

DIONYSIUS OR LONGINUS

- 198 r. καὶ τὴν μὲν ἡδονὴν ἀνθρώποις εἶναι κακοῦ δέλεαρ, γλώσσαν δὲ γεύσεως δοκίμιον· ἄναμμα δὲ τῶν φλεβῶν τὴν καρδίαν καὶ πηγὴν τοῦ περιφερομένου σφοδρῶς αἵματος, εἰς τὴν δορυφορικὴν οἴκησιν κατατεταγμένην· τὰς δὲ διαδρομὰς τῶν πόρων ὀνομάζει στένωπούς· “τῇ δὲ πηδήσει τῆς καρδίας ἐν τῇ τῶν δεινῶν προσδοκίᾳ καὶ τῇ τοῦ θυμοῦ ἐπεγέρσει, ἐπειδὴ διὰ πυρὸς¹ ἦν, ἐπικουρίαν μηχανώμενοι,” φησί, “τὴν τοῦ πλεύμονος ἰδέαν ἐνεφύτευσαν, μαλακὴν καὶ ἄναιμον καὶ σήραγγας ἐντὸς ἔχουσαν ὅποιον μάλαγμα, ἵν’ ὁ θυμὸς ὁπότε ἐν αὐτῇ ζέσῃ, πηδῶσα εἰς ὑπέικον μὴ λυμαίνεται.” καὶ τὴν μὲν τῶν ἐπιθυμιῶν οἴκησιν προσεῖπεν ὡς γυναικωνίτιν, τὴν τοῦ θυμοῦ δὲ ὡσπερ ἀνδρωνίτιν· τὸν γε μὴν σπλήνα τῶν ἐντὸς μαγεῖον, “ὅθεν πληρούμενος τῶν ἀποκαθαιρομένων μέγας καὶ ὑπουλος αὔξεται.” “μετὰ δὲ ταῦτα σαρκί πάντα,” φησί, “κατεσκίασαν, προβολὴν τῶν ἐξώθεν τὴν σάρκα, οἶον τὰ πιλήματα, προθέμενοι.” νομὴν δὲ σαρκῶν ἔφη τὸ αἷμα· “τῆς δὲ τροφῆς ἕνεκα,” φησί, “διωχέτευσαν τὸ σῶμα, τέμνοντες ὡσπερ ἐν κήποις ὄχετούς, ὡς ἔκ τινος νάματος ἐπιόντος, ἀραιοῦ ὄντος αὐλῶνος τοῦ σώματος, τὰ τῶν φλεβῶν ῥέοι νάματα.” ἡνίκα δὲ ἡ τελευταῖα παραστῆ, λύεσθαί φησι τὰ τῆς ψυχῆς οἶονεὶ νεῶς πείσματα, μεθεῖσθαί τε αὐτὴν ἐλευθέραν. ταῦτα καὶ τὰ παραπλήσια
- 8 μυρί’ ἅττα ἐστὶν ἐξῆς· ἀπόχρη δὲ τὰ δεδηλωμένα,
- 198 v. ὡς μεγάλαι τε φύσιν εἰσὶν αἱ τροπικαί, καὶ ὡς ὑψηλοποιὸν αἱ μεταφοραί, καὶ ὅτι οἱ παθητικοὶ καὶ φραστικοὶ κατὰ τὸ πλεῖστον αὐταῖς χαίρουσι τόποι.

¹ διὰ πυρὸς cf. Plat. *Tim.* 70 c 3 (Burnet) for διάπυρος P.

beneath like hinges ; pleasure is evil's bait for man, and the tongue is the touchstone of taste. The heart is a knot of veins and the source whence the blood runs vigorously round, and it has its station in the guard-house of the body. The passage-ways of the body he calls alleys, and "for the leaping of the heart in the expectation of danger or the arising of wrath, since this was due to fiery heat, the gods devised a support by implanting the lungs, making them a sort of buffer, soft and bloodless and full of pores inside, so that when anger boiled up in the heart it might throb against a yielding surface and get no damage." The seat of the desires he compares to the women's apartments and the seat of anger to the men's. The spleen again is the napkin of the entrails, "whence it is filled with the offscourings and becomes swollen and fetid." "After this," he goes on, "they shrouded the whole in a covering of flesh, like a felt mat, to shield it from the outer world." Blood he calls the fodder of the flesh, and adds, "For purposes of nutriment they irrigated the body, cutting channels as one does in a garden, and thus, the body being a conduit full of passages,^a the streams in the veins were able to flow as it were from a running stream." And when the end comes, the soul, he says, is loosed like a ship from its moorings and set free. These and thousands of similar metaphors occur throughout. Those we have pointed out suffice to show that figurative writing has a natural grandeur and that metaphors make for sublimity : also that emotional and descriptive passages are most glad of them. However, that the

^a Lit. perforated.

DIONYSIUS OR LONGINUS

ὅτι μέντοι καὶ ἡ χρῆσις τῶν τρόπων, ὥσπερ τὰλλα
 7 πάντα καλὰ ἐν λόγοις, προαγωγὸν αἰεὶ πρὸς τὸ
 ἄμετρον, δῆλον ἤδη, κἂν ἐγὼ μὴ λέγω. ἐπὶ γὰρ
 τούτοις καὶ τὸν Πλάτωνα οὐχ ἤκιστα διασύρουσι,
 πολλάκις ὥσπερ ὑπὸ βακχείας τινὸς τῶν λόγων εἰς
 ἀκράτους καὶ ἀπηνεῖς μεταφορὰς καὶ εἰς ἀλλη-
 γορικὸν στόμφον ἐκφερόμενον. “οὐ γὰρ ῥάδιον
 ἐπινοεῖν,” φησὶν, “ὅτι πόλιν εἶναι <δει> δίκην
 κρατῆρος κεκερασμένην, οὐδὲ μαινόμενος μὲν οἶνος
 ἐγκεχυμένος ζεῖ, κολαζόμενος δ’ ὑπὸ νήφοντος
 ἑτέρου θεοῦ καλὴν κοινωνίαν λαβὼν ἀγαθὸν πόμα
 καὶ μέτριον ἀπεργάζεται.” νήφοντα γάρ, φασί,
 θεὸν τὸ ὕδωρ λέγειν, κόλασιν δὲ τὴν κρᾶσιν, ποιη-
 8 τοῦ τινος τῷ ὄντι οὐχὶ νήφοντός ἐστι. τοῖς τοιού-
 τοις ἐλαττώμασιν ἐπιχειρῶν ὅμως αὐτὸ καὶ ὁ
 Κεκίλιος ἐν τοῖς ὑπὲρ Λυσίου συγγράμμασιν
 ἀπεθάρρησεν τῷ παντὶ Λυσίαν ἀμείνω Πλάτωνος
 ἀποφύμασθαι, δυσὶ πάθεσι χρησάμενος ἀκρίτοις·
 φιλῶν γὰρ τὸν Λυσίαν ὡς οὐδ’ αὐτὸς αὐτόν, ὅμως
 μᾶλλον μισεῖ τῷ παντὶ Πλάτωνα ἢ Λυσίαν φιλεῖ.
 πλὴν οὗτος μὲν ὑπὸ φιλονεικίας οὐδὲ τὰ θέματα
 ὁμολογούμενα, καθάπερ ᾤθη. ὡς γὰρ ἀναμάρτητον
 καὶ καθαρὸν τὸν ῥήτορα προφέρει πολλαχῆ διημαρ-
 τημένου τοῦ Πλάτωνος· τὸ δ’ ἦν ἄρα οὐχὶ τοιοῦτον,
 οὐδὲ ὀλίγου δεῖ.

33. Φέρε δὴ, λάβωμεν τῷ ὄντι καθαρὸν τινα
 199 r. συγγραφέα καὶ ἀνέγκλητον. ἄρ’ οὐκ ἄξιόν ἐστι
 διαπορῆσαι περὶ αὐτοῦ τούτου καθολικῶς, πότερόν
 ποτε κρείττον ἐν ποιήμασι καὶ λόγοις μέγεθος ἐν
 ἐνίοις διημαρτημένοις ἢ τὸ σύμμετρον μὲν ἐν τοῖς
 κατορθώμασιν ὑγιὲς δὲ πάντη καὶ ἀδιάπτωτον; καὶ

use of metaphor, like all the other beauties of style, always tempts writers to excess is obvious without my stating it. Indeed it is for these passages in particular that critics pull Plato to pieces, on the ground that he is often carried away by the intoxication of his language into harsh and intemperate metaphor and allegorical bombast. "It is by no means easy to see," he says, "that a city needs mixing like a wine-bowl, where the mad wine seethes as it is poured in, but is chastened by another and a sober god and finding good company makes an excellent and temperate drink."^a To call water "a sober god" and mixing "chastisement," say the critics, is the language of a poet who is far from sober.

Cecilius, too, laying his finger on such defects as this, has actually had the face to declare in his writings in praise of Lysias that Lysias is altogether superior to Plato. Here he has given way to two uncritical impulses: for though he loves Lysias even better than himself, yet his hatred for Plato altogether outweighs his love for Lysias. However he is the victim of prejudice and even his premisses are not, as he supposed, admitted. For he prefers his orator on the ground that he is immaculate and never makes a mistake, whereas Plato is full of mistakes. But the truth, we find, is different, very different indeed.

33. Suppose we illustrate this by taking some altogether immaculate and unimpeachable writer, must we not in this very connexion raise the general question: Which is the better in poetry and in prose, grandeur with a few flaws or correct composition of mediocre quality, yet entirely sound and impeccable? Yes, and we must surely ask the

^a *Laws*, vi. 773 c.

DIONYSIUS OR LONGINUS

ἔτι νῆ Δία, πότερόν ποτε αἱ πλείους ἀρεταὶ τὸ
 πρωτεῖον ἐν λόγοις ἢ αἱ μείζους δικαίως ἂν φέροντο;
 ἔστι γὰρ ταῦτ' οἰκεῖα τοῖς περὶ ὕψους σκέμματα καὶ
 2 ἐπικρίσεως ἐξ ἅπαντος δεόμενα. ἐγὼ δ' οἶδα μὲν,
 ὡς αἱ ὑπερμεγέθεις φύσεις ἤκιστα καθαραί· τὸ
 γὰρ ἐν παντὶ ἀκριβὲς κίνδυνος μικρότητος, ἐν δὲ
 τοῖς μεγέτεσιν, ὥσπερ ἐν τοῖς ἄγαν πλούτοις,
 εἶναί τι χρή καὶ παρολιγωρούμενον· μήποτε δὲ
 τοῦτο καὶ ἀναγκαῖον ἦ, τὸ τὰς μὲν ταπεινὰς καὶ
 μέσας φύσεις διὰ τὸ μηδαμῆ παρακινδυνεύειν μηδὲ
 ἐφίεσθαι τῶν ἄκρων ἀναμαρτήτους ὡς ἐπὶ τὸ πολὺ
 καὶ ἀσφαλεστέρας διαμένειν, τὰ δὲ μεγάλα ἐπι-
 3 σφαλῆ δι' αὐτὸ γίνεσθαι τὸ μέγεθος. ἀλλὰ μὴν οὐδὲ
 ἐκείνο ἀγνοῶ τὸ δεύτερον, ὅτι φύσει πάντα τὰ
 ἀνθρώπεια ἀπὸ τοῦ χειρόνος ἀεὶ μᾶλλον ἐπιγινώ-
 σκεται καὶ τῶν μὲν ἁμαρτημάτων ἀνεξάλειπτος ἢ
 μνήμη παραμένει, τῶν καλῶν δὲ ταχέως ἀπορρεῖ.
 4 παρατεθειμένος δ' οὐκ ὀλίγα καὶ αὐτὸς ἁμαρτήματα
 καὶ Ὀμήρου καὶ τῶν ἄλλων ὅσοι μέγιστοι, καὶ
 ἤκιστα τοῖς πταισίμασιν ἀρεσκόμενος, ὅμως δὲ οὐχ
 ἁμαρτήματα μᾶλλον αὐτὰ ἐκούσια καλῶν ἢ παρ-
 οράματα δι' ἀμέλειαν εἰκῆ που καὶ ὡς ἔτυχεν ὑπὸ
 109 v. μεγαλοφυΐας ἀνεπιστάτως παρενηνεγμένα, οὐδὲν
 ἤττον οἶμαι τὰς μείζονας ἀρετάς, εἰ καὶ μὴ ἐν πᾶσι
 διομαλίζοιεν, τὴν τοῦ πρωτείου ψῆφον μᾶλλον ἀεὶ
 φέρεσθαι, κἂν εἰ μὴ δι' ἐνὸς ἐτέρου, τῆς μεγαλο-
 φροσύνης αὐτῆς ἕνεκα· ἐπέειτοιγε καὶ ἄπτωτος ὁ
 Ἀπολλώνιος ἐν τοῖς Ἀργοναύταις ποιητῆς κἂν
 τοῖς βουκολικοῖς πλὴν ὀλίγων τῶν ἔξωθεν ὁ Θεό-
 κριτος ἐπιτυχέστατος· ἀρ' οὖν Ὀμηρος ἂν μᾶλλον ἢ
 Ἀπολλώνιος ἐθέλοις γενέσθαι; τί δὲ Ἐρατοσθένης

further question whether in literature the first place is rightly due to the largest number of merits or to the merits that are greatest in themselves. These inquiries are proper to a treatise on the sublime and on every ground demand decision. Now I am well aware that the greatest natures are least immaculate. Perfect precision runs the risk of triviality, whereas in great writing as in great wealth there must needs be something overlooked. Perhaps it is inevitable that the humble, mediocre natures, because they never run any risks, never aim at the heights, should remain to a large extent safe from error, while in great natures their very greatness spells danger. Not indeed that I am ignorant of this second point, that whatever men do is always inevitably regarded from the worst side: faults make an ineradicable impression, but beauties soon slip from our memory. I have myself noted a good many faults in Homer and the other greatest authors, and though these slips certainly offend my taste, yet I prefer to call them not wilful mistakes but careless oversights, let in casually almost and at random by the heedlessness of genius. In spite, then, of these faults I still think that great excellence, even if it is not sustained throughout at the same level, should always be voted the first place, if for nothing else, for its inherent nobility. Apollonius, for instance, in his *Argonautica* is an impeccable poet and Theocritus—except in a few extraneous matters—is supremely successful in his pastorals. Yet would you not rather be Homer than Apollonius? And what of Eratosthenes^a in his *Erigone*? Wholly

^a Versatile scholar of the third century B.C., who wrote history, geography, astronomy, literary criticism, and other poems besides the elegy here mentioned.

DIONYSIUS OR LONGINUS

5 ἐν τῇ Ἡριγόνῃ (διὰ πάντων γὰρ ἀμώμητον τὸ ποιη-
μάτιον) Ἀρχιλόχου πολλά καὶ ἀνοικονόμητα παρα-
σύροντος, κάκεινης τῆς ἐκβολῆς τοῦ δαιμονίου
πνεύματος ἦν ὑπὸ νόμον τάξαι δύσκολον, ἄρα δὴ
μείζων ποιητῆς; τί δ'; ἐν μέλεσι μᾶλλον ἂν εἶναι
Βακχυλίδης ἔλοιο ἢ Πίνδαρος καὶ ἐν τραγωδία
Ἴων ὁ Χίος ἢ νῆ Δία Σοφοκλῆς; ἐπειδὴ οἱ μὲν
ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντῃ κεκαλλι-
γραφημένοι, ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν
οἶον πάντα ἐπιφλέγουσι τῇ φορᾷ, σβέννυνται δ'
ἀλόγως πολλάκις καὶ πίπτουσι ἀτυχεστάτα. ἢ
οὔδεις ἂν εἶ φρονῶν ἐνὸς δράματος, τοῦ Οἰδίποδος,
εἰς ταῦτ' οὐ συνθεῖς τὰ Ἴωνος ἀντιτιμήσαιτο ἐξῆς.

34. Εἰ δ' ἀριθμῷ, μὴ τῷ μεγέθει κρίνοιτο τὰ
κατορθώματα, οὕτως ἂν καὶ Ὑπερίδης τῷ παντὶ
προέχοι Δημοσθένους. ἔστιν γὰρ αὐτοῦ πολυ-
φωνότερος καὶ πλείους ἀρετὰς ἔχων, καὶ σχεδὸν
ὑπακρος ἐν πᾶσι ὡς ὁ πένταθλος, ὥστε τῶν μὲν
πρωτείων ἐν ἅπασιν τῶν ἄλλων ἀγωνιστῶν λεί-
2 πεσθαι, πρωτεύειν δὲ τῶν ἰδιωτῶν. ὁ μὲν γε
200 r. Ὑπερίδης πρὸς τῷ πάντα ἔξω γε τῆς συνθέσεως
μιμῆσθαι τὰ Δημοσθένεια κατορθώματα καὶ τὰς
Λυσιακὰς ἐκ περιττοῦ περιεῖληφεν ἀρετὰς τε καὶ
χάριτας· καὶ γὰρ λαλεῖ μετὰ ἀφελείας, ἐνθα χρῆ,
καὶ οὐ πάντα ἐξῆς καὶ μονοτόνως, ὡς ὁ Δημο-
σθένης λέγεται, τό τε ἠθικὸν ἔχει μετὰ γλυκύτητος
νῆ Δία¹ λιτῶς ἐφηδυνόμενον· ἄφατοί τε περὶ αὐτὸν

¹ νῆ Δία Richards for ἠδὲ P.

^a Lit. ill-arranged, undigested matter.

^b Each of the five contests of the Pentathlon would doubtless be won by a different specialist, but the all-round
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blameless as the little poem is, do you therefore think him a greater poet than Archilochus with all the manifold irrelevance^a he carries on his flood; greater than those outbursts of divine inspiration, which are so troublesome to bring under any rule? In lyrics, again, would you choose to be Bacchylides rather than Pindar, or in tragedy Ion of Chios rather than (save the mark!) Sophocles? In both cases the former is impeccable and a master of elegance in the smooth style. On the other hand Pindar and Sophocles sometimes seem to fire the whole landscape as they sweep across it, while often their fire is unaccountably quenched and they fall miserably flat. Yet would anyone in his senses give the single tragedy of *Oedipus* for all the works of Ion in a row?

34. If excellence were to be judged by the number of merits and not by greatness, Hypereides would then be altogether superior to Demosthenes. He has more strings to his lute and his merits are more numerous. He may almost be said to come a good second in every competition, like the winner of the Pentathlon. In each contest he loses to the professional champion, but comes first of the amateurs.^b Besides reproducing all the virtues of Demosthenes, except his skill in arrangement,^c Hypereides has, moreover, embraced all the merits and graces of Lysias. He talks plainly, where necessary, does not make all his points in a monotonous series, as Demosthenes is said to do, and has the power of characterization, seasoned moreover (Heaven knows) by simplicity and charm. Then he has an untold store of polished athlete who was second in each contest would win the prize.

^c Or "composition" in the sense in which art-critics use the word.

DIONYSIUS OR LONGINUS

εἰσιν ἀστεῖσμοί, μυκτῆρ πολιτικώτατος, εὐγένεια, τὸ κατὰ τὰς εἰρωνείας εὐπάλαιστρον, σκώμματα οὐκ ἄμουσα οὐδ' ἀνάγωγα, κατὰ τοὺς Ἀττικοὺς ἐκείνους ἄλας¹ ἐπικείμενα, διασυρμός τε ἐπιδέξιος καὶ πολὺ τὸ κωμικὸν καὶ μετὰ παιδιᾶς εὐστόχου κέντρον, ἀμίμητον δὲ εἶπεν τὸ ἐν πᾶσι τούτοις ἐπαφρόδιτον· οἰκτίσασθαί τε προσφυσέτατος, ἔτι δὲ μυθολογήσαι κεχυμένως καὶ ἐν ὑγρῷ πνεύματι διεξοδεῦσαι, ἔτι εὐκαμπῆς ἄκρως, ὡσπερ ἀμέλει τὰ μὲν περὶ τὴν Λητῶ ποιητικώτερα, τὸν δ' ἐπιτάφιον ἐπιδεικτικῶς, ὡς οὐκ οἶδ' εἴ τις ἄλλος,

³ διέθετο. ὁ δὲ Δημοσθένης ἀνηθοποίητος ἀδιάχυτος, ἥκιστα ὑγρὸς ἢ ἐπιδεικτικός, ἀπάντων ἐξῆς τῶν προειρημένων κατὰ τὸ πλεόν ἄμοιρος, ἔνθα μὲν γελοῖος εἶναι βιάζεται καὶ ἀστεῖος, οὐ γέλωτα κινεῖ μᾶλλον ἢ καταγελάται, ὅταν δὲ ἐγγίξειν θέλη τῷ ἐπίχαρις εἶναι, τότε πλεόν ἀφίσταται. τό γέ τοι περὶ Φρύνης ἢ Ἀθηνογένους λογιδίων ἐπιχειρήσας γράφειν ἔτι μᾶλλον ἂν Ὑπερίδην συνέστησεν.

⁴ ἀλλ' ἐπειδήπερ, οἶμαι, τὰ μὲν θατέρου καλά, καὶ εἰ πολλὰ ὅμως ἀμεγέθη, καρδίῃ νήφοντος ἀργὰ καὶ τὸν ἀκροατὴν ἡρεμεῖν ἐῶντα (οὐδεὶς γοῦν Ὑπερίδην ἀναγινώσκων φοβεῖται), ὁ δὲ ἔνθεν ἐλὼν τοῦ μεγαλοφυσστάτου καὶ ἐπ' ἄκρον ἀρετὰς συντετε-

²⁰⁰ γ. λεισμένας, ὑψηγορίας τόνον, ἐμψυχα πάθη, περιουσίαν ἀγχνιοῖαν τάχος, ἔνθα δὴ καίριον,² τὴν ἅπασιν

¹ ἄλας Tucker for ἀλλ' P.

² καίριον Richards for κύριον P.

^a In his *Deliacos*, in which he upheld Athens' claim to the presidency of the Delian temple.

^b A copy of the speech against Athenogenes was dug up in Egypt in 1888. The defence of Phryne, famous for the story of her disrobing in court, is lost.

wit, urbane sarcasm, well-bred elegance, supple turns of irony, jests neither tasteless nor ill-bred, apposite according to the best models of Attic wit, clever satire, plenty of pointed ridicule and well-directed fun, and therewithal what I may call an inimitable fascination. Nature endowed him fully with the power of evoking pity and also of telling a tale fluently and winding his way through a description with facile inspiration, while he is also admirably versatile. His story of Læto,^a for instance, is highly poetical and his Funeral Oration an almost unsurpassed example of a show piece. Demosthenes, on the other hand, has no gift of characterization or of fluency, is far from facile and no show orator. Speaking generally, he has no part in any one of the merits we have just mentioned. When he is forced into attempting a jest or a witty passage, he rather raises the laugh against himself; and when he tries to achieve something like charm, he is farther from it than ever. If he had tried to write the little speech on Phryne or Athenogenes,^b he would have recommended Hypereides still further to our praise. But nevertheless I feel that the beauties of Hypereides, many as they are, yet lack grandeur; they are dispassionate, born of sober sense, and do not trouble the peace of the audience. No one, for instance, is panic-stricken while reading Hypereides. But Demosthenes no sooner "takes up the tale"^c than he shows the merits of great genius in their most consummate form, sublime intensity, living emotion, redundance, readiness, speed—where speed is in season—and

^c A Homeric phrase used of one minstrel taking up the tale where the other dropped it.

DIONYSIUS OR LONGINUS

ἀπρόσιτον δεινότητα καὶ δύναμιν, ἐπειδὴ ταῦτα, φημί, ὡς θεόπεμπτα δεινὰ δωρήματα (οὐ γὰρ εἰπεῖν θεμιτὸν ἀνθρώπινα) ἀθρόα ἐς ἑαυτὸν ἔσπασεν, διὰ τοῦτο οἷς ἔχει καλοῖς ἅπαντας αἰεὶ νικᾷ καὶ ὑπὲρ ὧν οὐκ ἔχει ὡσπερὶ καταβροντᾷ καὶ καταφέγγει τοὺς ἀπ' αἰῶνος ῥήτορας· καὶ θάπτον ἄν τις κεραυνοῖς φερομένοις ἀντανοῖξαι τὰ ὄμματα δύναιτο ἢ ἀντοφθαλμῆσαι τοῖς ἐπαλλήλοις ἐκείνου πάθεισιν.

35. Ἐπὶ μέντοι τοῦ Πλάτωνος καὶ ἄλλη τίς ἐστίν, ὡς ἔφην, διαφορά. οὐ γὰρ μεγέθει τῶν ἀρετῶν ἀλλὰ καὶ τῷ πλήθει πολὺ λειπόμενος αὐτοῦ Λυσίας ὅμως πλείον ἔτι τοῖς ἀμαρτήμασιν περι-
 2 τεύει ἢ ταῖς ἀρεταῖς λείπεται. τί ποτ' οὖν εἶδον οἱ ἰσόθεοι ἐκείνοι καὶ τῶν μεγίστων ἐπορεξάμενοι τῆς συγγραφῆς, τῆς δ' ἐν ἅπασιν ἀκριβείας ὑπερφρονήσαντες; πρὸς πολλοῖς ἄλλοις ἐκείνο, ὅτι ἡ φύσις οὐ ταπεινὸν ἡμᾶς ζῶον οὐδ' ἀγεννὲς ἔκρινε τὸν ἀνθρωπον, ἀλλ' ὡς εἰς μεγάλην τινα πανήγυριν εἰς τὸν βίον καὶ εἰς τὸν σύμπαντα κόσμον ἐπάγουσα θεατὰς τινὰς τῶν ὄλων αὐτῆς ἐσομένους καὶ φιλοτιμοτάτους ἀγωνιστάς, εὐθὺς ἀμαχον ἔρωτα ἐνέφυσεν ἡμῶν ταῖς ψυχαῖς παντὸς αἰεὶ τοῦ μεγάλου
 3 καὶ ὡς πρὸς ἡμᾶς δαιμονιωτέρου. διόπερ τῆ θεωρία καὶ διανοία τῆς ἀνθρωπίνης ἐπιβολῆς οὐδ' ὁ σύμπας κόσμος ἀρκεῖ, ἀλλὰ καὶ τοὺς τοῦ περι-
 291 r. ἔχοντος πολλάκις ὄρους ἐκβαίνουσιν αἱ ἐπίνοιαι· καὶ εἴ τις περιβλέψαιτο ἐν κύκλῳ τὸν βίον, ὅσῳ πλέον ἔχει τὸ περιττὸν ἐν πᾶσι καὶ μέγα καὶ καλόν,
 4 ταχέως εἴσεται πρὸς ἃ γεγόναμεν. ἔνθεν φυσικῶς

his own unapproachable vehemence and power; snatching into his arms all the wealth of these mighty, heaven-sent gifts—it would be impious to call them human—he thus by those beauties that he has invariably defeats all comers, and to make up for those he lacks, he seems to dumbfounder the world's orators with his thunder and lightning. You could sooner open your eyes to the descent of a thunderbolt than face unwinking his repeated outbursts of emotion.

35. There is, as I said,^a a further point of difference in the case of Plato. Lysias is far inferior both in the greatness and the number of his merits; and the excess of his faults is still greater than the defect of his merits. What then was in the mind of those demigods who aimed only at what is greatest in writing and scorned detailed accuracy? Among many other things this, that Nature has distinguished man, as a creature of no mean or ignoble quality. As if she were inviting us rather to some great gathering, she has called us into life, into the whole universe, there to be spectators of all that she has made and eager competitors for honour; and she therefore from the first breathed into our hearts an unconquerable passion for whatever is great and more divine than ourselves. Thus within the scope of human enterprise there lie such powers of contemplation and thought that even the whole universe cannot satisfy them, but our ideas often pass beyond the limits that enring us. Look at life from all sides and see how in all things the extraordinary, the great, the beautiful stand supreme, and you will soon realize the object of our creation. So it is by some natural

^a See chapter xxxii.

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πως ἀγόμενοι μὰ Δί' οὐ τὰ μικρὰ ρεῖθρα θαυμάζομεν, εἰ καὶ διαυγῆ καὶ χρήσιμα, ἀλλὰ τὸν Νεῖλον καὶ Ἰστρον ἢ Ῥῆνον, πολὺ δ' ἔτι μᾶλλον τὸν Ὠκεανόν, οὐδέ γε τὸ ὑφ' ἡμῶν τουτί φλογίον ἀνακαιόμενον, ἐπεὶ καθαρὸν σώζει τὸ φέγγος, ἐκπληττόμεθα τῶν οὐρανίων μᾶλλον, καίτοι πολλάκις ἐπισκοτουμένων, οὐδέ τῶν τῆς Αἴττης κρατήρων ἀξιοθαυμαστότερον νομίζομεν, ἧς αἱ ἀναχοαὶ πέτρους τε ἐκ βυθοῦ καὶ ὄλους ὄχθους ἀναφέρουσι καὶ ποταμοὺς ἐνίοτε τοῦ γηγενοῦς
 5 ἐκείνου καὶ αὐτοῦ μόνου προχέουσιν πυρός. ἀλλ' ἐπὶ τῶν τοιούτων ἀπάντων ἐκεῖν' ἂν εἴποιμεν, ὡς εὐπόριστον μὲν ἀνθρώποις τὸ χρεῖῳδες ἢ καὶ ἀναγκαῖον, θαυμαστὸν δ' ὅμως αἰετὸ παράδοξον.

36. Οὐκοῦν ἐπὶ γε τῶν ἐν λόγοις μεγαλοφυῶν, ἐφ' ὧν οὐκέτ' ἔξω τῆς χρείας καὶ ὠφελείας πίπτει τὸ μέγεθος, προσήκει συνθεωρεῖν αὐτόθεν, ὅτι τοῦ ἀναμαρτήτου πολὺ ἀφεστῶτες οἱ τηλικούτοι ὅμως πάντες εἰσὶν ἐπάνω τοῦ θνητοῦ· καὶ τὰ μὲν ἄλλα τοὺς χρωμένους ἀνθρώπους ἐλέγχει, τὸ δ' ὕψος ἐγγὺς αἶρει μεγαλοφροσύνης θεοῦ. καὶ τὸ μὲν ἀπταιστον οὐ ψέγεται, τὸ μέγα δὲ καὶ θαυμάζεται.

2 τί χρῆ πρὸς τούτοις ἔτι λέγειν ὡς ἐκείνων τῶν ἀνδρῶν ἕκαστος ἅπαντα τὰ σφάλματα ἐνὶ ἐξωνεῖται πολλάκις ὕψει καὶ κατορθώματι, καὶ τὸ
 201 v. κυριώτατον, ὡς, εἴ γε ἐκλέξας τὰ Ὀμήρου, τὰ Δημοσθένους, τὰ Πλάτωνος, τῶν ἄλλων ὅσοι δὴ μέγιστοι παραπτώματα πάντα ὁμόσε συναθροίσαιεν, ἐλάχιστον ἂν τι, μᾶλλον δ' οὐδέ πολλοστημόριον ἂν εὐρεθείη τῶν ἐκείνοις τοῖς ἥρωσι πάντη κατορθουμένων. διὰ ταῦθ' ὁ πᾶς αὐτοῖς αἰῶν καὶ βίος, οὐ δυνάμενος ὑπὸ τοῦ φθόνου παρανοίας
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instinct that we admire, surely not the small streams, clear and useful as they are, but the Nile, the Danube, the Rhine, and far above all, the sea. The little fire we kindle for ourselves keeps clear and steady, yet we do not therefore regard it with more amazement than the fires of Heaven, which are often darkened, or think it more wonderful than the craters of Etna in eruption, hurling up rocks and whole hills from their depths and sometimes shooting forth rivers of that pure Titanic fire. But on all such matters I would only say this, that what is useful and indeed necessary is cheap enough; it is always the unusual which wins our wonder.

36. In dealing, then, with writers of genius, whose grandeur is of a kind that comes within the limits of use and profit,^a we must at the outset form the conclusion that, while they are far from unerring, yet they are all more than human. Other qualities prove their possessors men, sublimity lifts them near the mighty mind of God. Correctness escapes censure: greatness earns admiration as well. We need hardly add that each of these great men again and again redeems all his mistakes by a single touch of sublimity and true excellence; and, what is finally decisive, if we were to pick out all the faults in Homer, Demosthenes, Plato and all the other greatest authors and put them together, we should find them a tiny fraction, not the ten-thousandth part, of the true excellence to be found on every page of these demi-gods. That is why the judgement of all ages, which no jealousy can prove to be amiss,

^a As the grandeurs of Nature, *e.g.* volcanoes, do not.

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άλωναι, φέρων ἀπέδωκεν τὰ νικητήρια καὶ ἄχρι
νῦν ἀναφαίρετα φυλάττει καὶ ἔοικε τηρήσειν,

ἔστ' ἂν ὕδωρ τε ῥέη καὶ δένδρεα μακρὰ τεθήλη.

3 πρὸς μέντοι γε τὸν γράφοντα, ὡς ὁ κολοσσὸς ὁ
ἡμαρτημένος οὐ κρείττων ἢ ὁ Πολυκλείτου δορυ-
φόρος, παράκειται πρὸς πολλοῖς <ἄλλοις> εἰπεῖν,
ὅτι ἐπὶ μὲν τέχνης θαυμάζεται τὸ ἀκριβέστατον,
ἐπὶ δὲ τῶν φυσικῶν ἔργων τὸ μέγεθος, φύσει δὲ
λογικὸν ὁ ἄνθρωπος· καπὶ μὲν ἀνδριάντων ζητεῖται
τὸ ὅμοιον ἀνθρώπῳ, ἐπὶ δὲ τοῦ λόγου τὸ ὑπεραῖρον,
4 ὡς ἔφην, τὰ ἀνθρώπινα. προσήκει δ' ὅμως (ἀνα-
κάμπει γὰρ ἐπὶ τὴν ἀρχὴν ἡμῖν τοῦ ὑπομνήματος
ἢ παραίνεσις), ἐπειδὴ τὸ μὲν ἀδιάπτωτον ὡς ἐπὶ
τὸ πολὺ τέχνης ἐστὶ κατόρθωμα, τὸ δ' ἐν ὑπεροχῇ
πλὴν οὐχ ὁμότονον μεγαλοφυΐας, βοήθημα τῇ
φύσει πάντῃ πορίζεσθαι τὴν τέχνην· ἢ γὰρ ἀλλη-
λουχία τούτων ἴσως γένοιτ' ἂν τὸ τέλειον. τοσαῦτα
ἦν ἀναγκαῖον ὑπὲρ τῶν προτεθέντων ἐπικρίναι
σκεμμάτων· χαιρέτω δ' ἕκαστος οἷς ἡδεται.

37. Ταῖς δὲ μεταφοραῖς γειννῶσιν (ἐπανιτέον
γάρ) αἱ παραβολαὶ καὶ εἰκόνες, ἐκεῖνη μόνον
παραλλάττουσαι . . .

202 r. 38. . . . στοι καὶ αἱ τοιαῦταί· “ εἰ μὴ τὸν ἐγ-
κέφαλον ἐν ταῖς πτέρλαις καταπεπατημένον φορεῖτε.”
διόπερ εἰδέναι χρὴ τὸ μέχρι ποῦ παροριστέον ἕκα-
στον· τὸ γὰρ ἐνίοτε περαιτέρω προεκπίπτειν ἀναίρεῖ

^a Quoted in Plato, *Phaedrus*, 264 c, as part of an epitaph said to have been written for Midas.

^b This statue by the great fifth-century sculptor was regarded as a canon of the true proportion. The statement is probably in Cecilius's treatise. ^c See chapter ii.

has awarded them the crown of victory, guarding it as their inalienable right, and is likely so to preserve it,

So long as the rivers run and the tall trees flourish in green.^a

As to the statement that the faulty Colossus is no better than Polycleitus's spearman,^b there are many obvious answers to that. In art we admire accuracy, in nature grandeur; and it is nature that has given man the power of using words. Also we expect a statue to resemble a man, but in literature, as I said before, we look for something greater than human. However, to come back again to the doctrine with which we began our treatise,^c since the merit of impeccable correctness is, generally speaking, due to art, and the height of excellence, though not sustained, to genius, it is proper that art should always assist Nature. Their co-operation may thus result in perfection. This much had to be said to decide the questions before us. But everyone is welcome to his own taste.

37. To return to metaphors. Closely akin to them are illustration and imagery. The only difference is . . .

[*Two pages of the ms. are here lost.*]

38. . . .^d Laughable also are such things as "If you do not carry your brains trodden down in your heels."^e One must know, then, where to draw the line in each case. The hyperbole is sometimes

^a The mutilated word is assumed to be *καταγέλαστοι*. Longinus has returned to the topics from which he digressed towards the end of chapter xxxii., where the comparison of Plato and Lysias led to the discussion of faultlessness and genius, just concluded. The ms. resumes with the discussion of hyperbole.

^e See Add. Note, p. 254.

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τὴν ὑπερβολὴν καὶ τὰ τοιαῦτα ὑπερτεινόμενα
 χαλαῖται, ἔσθ' ὅτε δὲ καὶ εἰς ὑπεναντιώσεις ἀντι-
 2 περιίσταται. ὁ γοῦν Ἴσοκράτης οὐκ οἶδ' ὅπως
 παιδὸς πρᾶγμα ἔπαθεν διὰ τὴν τοῦ πάντα ἀξή-
 τικῶς ἐθέλειν λέγειν φιλοτιμίαν. ἔστι μὲν γὰρ
 ὑπόθεσις αὐτῷ τοῦ πανηγυρικοῦ λόγου, ὡς ἡ
 Ἀθηναίων πόλις ταῖς εἰς τοὺς Ἑλληνας εὐερ-
 γεσίαις ὑπερβάλλει τὴν Λακεδαιμονίων, ὁ δ' εὐθύς
 ἐν τῇ εἰσβολῇ ταῦτα τίθησιν. “ἔπειθ' οἱ λόγοι
 τοσαύτην ἔχουσι δύναμιν, ὥστ' οἷόν τ' εἶναι καὶ τὰ
 μεγάλα ταπεινὰ ποιῆσαι καὶ τοῖς μικροῖς περι-
 θεῖναι μέγεθος καὶ τὰ παλαιὰ καινῶς εἰπεῖν καὶ
 περὶ τῶν νεωστὶ γεγενημένων ἀρχαίως διελθεῖν” —
 οὐκοῦν, φησί τις, Ἰσόκρατες, οὕτως μέλλεις καὶ τὰ
 περὶ Λακεδαιμονίων καὶ Ἀθηναίων ἐναλλάττειν;
 σχεδὸν γὰρ τὸ τῶν λόγων ἐγκώμιον ἀπιστίας τῆς
 καθ' αὐτοῦ τοῖς ἀκούουσι παράγγελμα καὶ προοίμιον
 3 ἐξέθηκεν. μήποτ' οὖν ἄρισται τῶν ὑπερβολῶν, ὡς
 καὶ ἐπὶ τῶν σχημάτων προείπομεν, αἶ αὐτὸ τοῦτο
 διαλανθάνουσαι ὅτι εἰσὶν ὑπερβολαί. γίνεται δὲ τὸ
 τοιόνδε, ἐπειδὴν ὑπὸ ἐκπαθείας μεγέθει τινὶ συν-
 εκφωνῶνται περιστάσεως, ὅπερ ὁ Θουκυδίδης ἐπὶ
 τῶν ἐν Σικελίᾳ φθειρομένων ποιεῖ. “οἱ τε γὰρ
 202 v. Συρακούσιοι,” φησὶν, “ἐπικαταβάντες τοὺς ἐν τῷ
 ποταμῷ μάλιστα ἔσφαζον, καὶ τὸ ὕδωρ εὐθύς
 διέφθαρτο, ἀλλ' οὐδὲν ἦσσον ἐπίνετο ὁμοῦ τῷ
 πηλῷ ἡματωμένον καὶ τοῖς πολλοῖς ἔτι ἦν περι-
 μάχητον.” αἷμα καὶ πηλὸν πινόμενα ὁμως εἶναι
 περιμάχητα ἔτι ποιεῖ πιστὸν ἢ τοῦ πάθους ὑπεροχῇ
 καὶ περιστάσις. καὶ τὸ Ἡροδότειον ἐπὶ τῶν ἐν
 4 Θερμοπύλαις ὁμοιον. “ἐν τούτῳ” φησὶν “ἄλεξο-

ruined by overshooting the mark. Overdo the strain and the thing sags, and often produces the opposite effect to that intended. For instance Isocrates fell into unaccountable puerility through his ambition to amplify everything. The theme of his *Panegyric* is that Athens surpasses Sparta in her benefits to Greece. But at the very outset^a he puts this: "Moreover words have such power that they can make great things humble and endue small things with greatness, give a new guise to what is old and describe recent events in the style of long ago"—"Why Isocrates," says someone, "do you intend by this means to change the rôles of the Spartans and the Athenians?" For his praises of the power of words have all but published a prefatory advertisement to the audience that he himself is not to be believed. Perhaps then, as we said above of figures,^b the best hyperbole is the one which conceals the very fact of its being a hyperbole. And this happens when it is uttered under stress of emotion to suit the circumstances of a great crisis. This is what Thucydides does in speaking of those who perished in Sicily. "For the Syracusans went down and began to slaughter chiefly those in the river. The water was immediately tainted but none the less they kept on drinking it, foul though it was with mud and gore, and most of them were still ready to fight for it."^c That a drink of mud and gore should yet be worth fighting for is made credible only by the height of the emotion which the circumstances arouse. It is the same with Herodotus's description of those who fought at Thermopylae. "On this spot," he says,

^a *Paneg.* § 8.^b See chapter xvii.^c *Thuc.* vii. 84.

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μένους μαχαίρησιν, ὅσοις αὐτῶν ἔτι ἐτύγχανον
 περιοῦσαι, καὶ χερσὶ καὶ στόμασι κατέχωσαν οἱ
 βάρβαροι." ἐνταῦθ', οἷόν ἐστι τὸ καὶ στόμασι
 μάχεσθαι πρὸς ὤπλισμένους καὶ ὁποῖόν τι τὸ
 κατακεχῶσθαι βέλεισιν, ἐρεῖς, πλὴν ὁμοίως ἔχει
 πίστιν· οὐ γὰρ τὸ πρᾶγμα ἔνεκα τῆς ὑπερβολῆς
 παραλαμβάνεσθαι δοκεῖ, ἢ ὑπερβολὴ δ' εὐλόγως
 5 γεννᾶσθαι πρὸς τοῦ πράγματος. ἔστι γάρ, ὡς
 οὐ διαλείπω λέγων, παντὸς τολμήματος λεκτικοῦ
 λύσις καὶ πανάκειά τις τὰ ἐγγὺς ἐκστάσεως ἔργα
 καὶ πάθη. ὅθεν καὶ τὰ κωμικὰ καίτοιγ' εἰς ἀ-
 πιστίαν ἐκπίπτοντα πιθανὰ διὰ τὸ γελοῖον·

ἀγρὸν ἔσχ' ἐλάττω γῆν ἔχοντ' ἐπιστολῆς.

6 καὶ γὰρ ὁ γέλωσ πάθος ἐν ἡδονῇ. αἱ δ' ὑπερβολαὶ
 καθάπερ ἐπὶ τὸ μείζον, οὕτως καὶ ἐπὶ τοῦλαττον.
 ἐπειδὴ κοινὸν ἀμφοῖν ἢ ἐπίτασις· καὶ πως ὁ δια-
 συρμὸς ταπεινότητός ἐστιν αὔξησις.

39. Ἡ πέμπτη μοῖρα τῶν συντελουσῶν εἰς τὸ
 ὕψος, ὧν γε ἐν ἀρχῇ προϋθέμεθα, ἔθ' ἡμῖν λείπεται,
 κράτιστε, ἢ δὴ¹ τῶν λόγων αὐτῶν² ποιά σύνθεσις.
 ὑπὲρ ἧς ἐν δυσὶν ἀποχρῶντως ἀποδεδωκότες συν-
 208 r. τάγμασιν, ὅσα γε τῆς θεωρίας ἦν ἡμῖν ἐφικτά,
 τοσοῦτον ἐξ ἀνάγκης προσθείημεν ἂν εἰς τὴν
 παρούσαν ὑπόθεσιν, ὡς οὐ μόνον ἐστὶ πειθοῦς
 καὶ ἡδονῆς ἢ ἀρμονία φυσικὸν ἀνθρώποις ἀλλὰ καὶ
 μεγαληγορίας καὶ πάθους θαυμαστόν τι ὄργανον.
 2 οὐ γὰρ αὐλὸς μὲν ἐντίθησίν τινα πάθη τοῖς ἀκρω-
 μένοις καὶ οἶον ἔκφρονας καὶ κορυβαντιασμοῦ
 πλήρεις ἀποτελεῖ, καὶ βάσις ἐνδούς τινα ρυθμοῦ

¹ δὴ Rohde for διὰ P.

² αὐτῶν Richards for αὐτῆ P.

^a Herod. vii. 225.

^b Chapter viii.

“ while they defended themselves with daggers, such as still had daggers left, and with hands and teeth, they were buried by the barbarians.”^a Here you may well ask what is meant by actually “ fighting with teeth ” against armed men or being “ buried ” with missiles ; yet all the same it carries credence, because Herodotus does not seem to have introduced the incident to justify the hyperbole, but the hyperbole seems the natural outcome of the incident. As I am never tired of saying, to atone for a daring phrase the universal specific is found in actions and feelings that almost carry one away. Thus, too, comic expressions, though they go so far as to be incredible, yet sound convincing because they are laughable :

His field was briefer than a Spartan’s letter.

Laughter indeed is an emotion based on pleasure. Hyperbole may tend to belittle as well as to magnify : the common element in both is a strain on the facts. In a sense too satire is an exaggeration of pettiness.

39. Of those factors of sublimity which we specified at the beginning,^b one still remains, good friend—I mean the arrangement of the words themselves in a certain order. On this question I have in two treatises given a sufficient account of such conclusions as I could reach, and for our present purpose I need only add this, that men find in melody^c not only a natural instrument of persuasion and pleasure, but also a marvellous instrument of grandeur and emotion. Does not the flute, for instance, induce certain emotions in those who hear it? Does it not seem to carry them away and fill them with divine frenzy? It sets a particular rhythmic

^c See Additional Note, p. 254.

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πρὸς ταύτην ἀναγκάζει βαίνειν ἐν ῥυθμῷ καὶ
 συνεξομοιουῖσθαι τῷ μέλει τὸν ἀκροατὴν, καὶ
 ἄμουσος ἢ παντάπασι; καὶ νῆ Δία φθόγγοι κιθάρας,
 οὐδὲν ἀπλῶς σημαίνοντες, ταῖς τῶν ἤχων μετα-
 βολαῖς καὶ τῇ πρὸς ἀλλήλους κρούσει καὶ μίξει τῆς
 συμφωνίας θαυμαστὸν ἐπάγουσι πολλάκις, ὡς
 3 ἐπίστασαι, θέλγητρον (καίτοι ταῦτα εἶδωλα καὶ
 μιμήματα νόθα ἐστὶ πειθοῦς, οὐχὶ τῆς ἀνθρωπιᾶς
 φύσεως, ὡς ἔφην, ἐνεργήματα γνήσια), οὐκ οἰόμεθα
 δ' ἄρα τὴν σύνθεσιν, ἁρμονίαν τινὰ οὖσαν λόγων
 ἀνθρώποις ἐμφύτων καὶ τῆς ψυχῆς αὐτῆς, οὐχὶ τῆς
 ἀκοῆς μόνης ἐφαπτομένων, ποικίλας κινούσαν
 ἰδέας ὀνομάτων νοήσεων πραγμάτων κάλλους
 εὐμελείας, πάντων ἡμῶν ἐντρόφων καὶ συγγενῶν,
 καὶ ἅμα τῇ μίξει καὶ πολυμορφία τῶν ἑαυτῆς
 φθόγγων τὸ παρεστῶς τῷ λέγοντι πάθος εἰς τὰς
 ψυχὰς τῶν πέλας παρεισάγουσαν καὶ εἰς μετουσίαν
 αὐτοῦ τοὺς ἀκούοντας ἀεὶ καθιστᾶσαν, τῇ τε τῶν
 λέξεων ἐποικοδομήσει τὰ μεγέθη συναρμόζουσας,
 δι' αὐτῶν τούτων κηλεῖν τε ὁμοῦ καὶ πρὸς ὄγκον
 τε καὶ ἀξίωμα καὶ ὕψος καὶ πᾶν ὃ ἐν αὐτῇ περι-
 208 v. λαμβάνει καὶ ἡμᾶς ἐκάστοτε συνδιατιθεῖναι, παν-
 τοίως ἡμῶν τῆς διανοίας ἐπικρατοῦσας; ἀλλ' εἰ
 καὶ μανία τὸ περὶ τῶν οὕτως ὁμολογουμένων δια-
 πορεῖν (ἀποχρῶσα γὰρ ἢ πείρα πίστις), ὑψηλὸν γέ
 4 που δοκεῖ νόημα καὶ ἔστι τῷ ὄντι θαυμάσιον, ὃ
 τῷ ψηφίσματι ὃ Δημοσθένης ἐπιφέρει " τοῦτο τὸ
 ψήφισμα τὸν τότε τῇ πόλει περιστάντα κίνδυνον
 παρελθεῖν ἐποίησεν ὡσπερ νέφος," ἀλλ' αὐτῆς τῆς

* Dem. *De corona*, 188. The passage follows that mentioned in chap. x. (p. 78) in which Demosthenes vividly
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movement and forces them to move in rhythm. The hearer has to conform to the tune, though he may be utterly unmusical. Why, the very tones of the harp, themselves meaningless, by the variety of their sounds and by their mutual pulsation and harmonious blending often exercise, as you know, a marvellous spell. Yet these are only a bastard counterfeit of persuasion, not, as I said above, a genuine activity of human nature. We hold, then, that composition, which is a kind of melody in words—words which are part of man's nature and reach not his ears only but his very soul—stirring as it does myriad ideas of words, thoughts, things, beauty, musical charm, all of which are born and bred in us; while, moreover, by the blending of its own manifold tones it brings into the hearts of the bystanders the speaker's actual emotion so that all who hear him share in it, and by piling phrase on phrase builds up one majestic whole—we hold, I say, that by these very means it casts a spell on us and always turns *our* thoughts towards what is majestic and dignified and sublime and all else that it embraces, winning a complete mastery over our minds. Now it may indeed seem lunacy to raise any question on matters of such agreement, since experience is a sufficient test, yet surely the idea which Demosthenes attaches to his decree strikes one as sublime and truly marvellous: "This decree made the peril at that time encompassing the country pass away like as a cloud." ^a

describes the alarm caused by Philip's capture of Elateia in 339 B.C. The decree, passed on Demosthenes' motion, provided for naval and military action against Philip and, more important still, for reconciliation with Thebes. Demosthenes served on the embassy to Thebes, and an alliance was made, and a joint army formed.

DIONYSIUS OR LONGINUS

διανοίας οὐκ ἔλαττον τῇ ἁρμονίᾳ πεφώνηται. ὅλοι τε γὰρ ἐπὶ τῶν δακτυλικῶν εἴρηται ῥυθμῶν, εὐγενέστατοι δ' οὗτοι καὶ μεγεθοποιοί, διὸ καὶ τὸ ἠρώϊων ἴσμεν κάλλιστον μέτρον συνιστάσι. [τό τε ἐπέτιοιγε ἐκ τῆς ἰδίας αὐτὸ χώρας μετάθες ὅποι δὴ ἐθέλεις " τοῦτο τὸ ψήφισμα ὥσπερ νέφος ἐποίησε τὸν τότε κίνδυνον παρελθεῖν," ἢ νῆ Δία μίαν ἀπόκοψον συλλαβὴν μόνον " ἐποίησε παρελθεῖν ὡς νέφος," καὶ εἴση, πόσον ἡ ἁρμονία τῷ ὕψει συνηχεῖ. αὐτὸ γὰρ τὸ " ὥσπερ νέφος " ἐπὶ μακροῦ τοῦ πρώτου ῥυθμοῦ βέβηκε, τέτρασι καταμετρουμένου χρόνοις· ἐξαιρεθείσης δὲ τῆς μιᾶς συλλαβῆς " ὡς νέφος " εὐθύς ἀκρωτηριάζει τῇ συγκοπῇ τὸ μέγεθος, ὡς ἔμπαλιν, εἰς ἐπεκτείνης " παρελθεῖν ἐποίησεν ὡσπερὶ νέφος," τὸ αὐτὸ σημαίνει, οὐ τὸ αὐτὸ δὲ ἔτι προσπίπτει, ὅτι τῷ μήκει τῶν ἄκρων χρόνων συνεκλύεται καὶ διαχαλαῖται τὸ ὕψος τὸ ἀτόμομον.

40. Ἐν δὲ τοῖς μάλιστα μεγεθοποιεῖ τὰ λεγόμενα, καθάπερ τὰ σώματα ἢ τῶν μελῶν ἐπισύνθεσις, ὧν ἓν μὲν οὐδὲν τμηθὲν ἀφ' ἑτέρου καθ' ἑαυτὸ ἀξιόλογον ἔχει, πάντα δὲ μετ' ἀλλήλων ἐκ-
 204 r. πληροῖ τέλειον σύστημα· οὕτως τὰ μεγάλα, σκεδασθέντα μὲν ἀπ' ἀλλήλων, ἄλλοσ' ἄλλη ἅμα ἑαυτοῖς συνδιαφορεῖ καὶ τὸ ὕψος, σωματοποιούμενα δὲ τῇ κοινωνίᾳ καὶ ἔτι δεσμῶ τῆς ἁρμονίας περι-

* If the second syllable of ἐποίησεν is taken as long, there are two dactyls in the sentence, τούτο τὸ at the beginning and ὥσπερ νέφος at the end. Longinus seems to regard the rhythmical effect as dependent upon the position of these. But he goes on to say that the effect of the last two words is

But its ring is due no less to the melody than to the thought. Its delivery rests wholly on the dactyls, which are the noblest of rhythms and make for grandeur—and that is why the most beautiful of all known metres, the heroic, is composed of dactyls.^a For to be sure if you transfer it^b anywhere you like from its proper place—*τοῦτο τὸ ψήφισμα ὡςπερ νέφος ἐποίησε τὸν τότε κίνδυνον παρελθεῖν*—or indeed if you only cut off a single syllable—*ἐποίησε παρελθεῖν ὡς νέφος*—you will realize how truly the melody chimes in with the sublimity. Indeed the actual effect of *ὡςπερ νέφος* depends on the first “foot” being a long one, equivalent to four beats. Cut out the one syllable—*ὡς νέφος*—the curtailment at once mutilates the grandeur. So again if you lengthen it—*παρελθεῖν ἐποίησεν ὡςπερὶ νέφος*—the meaning is the same, but it does not strike the same upon the ear, because the sheer sublimity loses its solidity and tension by lengthening out the concluding beats.

40. Nothing is of greater service in giving grandeur to such passages than the composition^c of the various members. It is the same with the human body. None of the members has any value by itself apart from the others, yet one with another they all constitute a perfect organism. Similarly if these effects of grandeur are separated, the sublimity is scattered with them to the winds: but if they are united into a single system and embraced

due to the fact that *ὡςπερ* is a spondee, two long syllables, equivalent to four short syllables or four metrical beats.

^b “It” seems to refer to the concluding dactyl to which Longinus attaches special importance. Or perhaps *τέλος* is omitted after *τὸ τε*. The sense would be the same.

^c *i.e.* the way they are put together, the anatomy of the sentence.

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κλειόμενα, αὐτῷ τῷ κύκλῳ φωνήεντα γίνεται· καὶ
 σχεδὸν ἐν ταῖς περιόδοις ἔρανος ἐστὶ πλήθους τὰ
 2 μεγέθη. ἀλλὰ μὴν ὅτι γε πολλοὶ καὶ συγγραφέων
 καὶ ποιητῶν οὐκ ὄντες ὑψηλοὶ φύσει, μήποτε δὲ καὶ
 ἀμεγέθεις, ὅμως κοινοῖς καὶ δημώδεσι τοῖς ὀνόμασι
 καὶ οὐδὲν ἐπαγομένοις περιττὸν ὡς τὰ πολλὰ
 συγχρώμενοι, διὰ μόνου τοῦ συνθεῖναι καὶ ἀρμόσαι
 ταῦτα δ' ὅμως ὄγκον καὶ διάστημα καὶ τὸ μὴ
 ταπεινοὶ δοκεῖν εἶναι περιεβάλλοντο, καθάπερ ἄλλοι
 τε πολλοὶ καὶ Φίλιστος, Ἀριστοφάνης ἐν τισιν, ἐν
 τοῖς πλείστοις Εὐριπίδης, ἱκανῶς ἡμῖν δεδήλωται.
 3 μετὰ γέ τοι τὴν τεκνοκτονίαν Ἑρακλῆς φησι

γέμω κακῶν δὴ κοῦκέτ' ἔσθ' ὅποι τεθῆ.

σφόδρα δημῶδες τὸ λεγόμενον, ἀλλὰ γέγονεν
 ὑψηλὸν τῇ πλάσει ἀναλογοῦν· εἰ δ' ἄλλως αὐτὸ
 συναρμόσεις, φανήσεται σοι, διότι τῆς συνθέσεως
 ποιητῆς ὁ Εὐριπίδης μᾶλλον ἐστὶν ἢ τοῦ νοῦ. ἐπὶ
 4 δὲ τῆς συρομένης ὑπὸ τοῦ ταύρου Δίρκης,

εἰ δέ που τύχοι
 πέριξ ἐλίξας, εἶλκε <πάνθ' > ὁμοῦ λαβῶν
 γυναῖκα πέτραν δρῦν μεταλλάσσων αἰεί,

ἔστι μὲν γενναῖον καὶ τὸ λῆμμα, ἀδρότερον δὲ

^a A Sicilian historian (fourth century) and an imitator of Thucydides.

^b *Her. Fur.* 1245.

^c The sense is doubtful. He seems to mean that commonplace phrases gain grandeur from their position in the whole passage. A modern critic has said the same about the line, "It all comes to the same thing in the end," in Browning's "Any Wife to Any Husband." A common phrase becomes in that setting fine.

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moreover by the bonds of rhythm, then by being merely rounded into a period they gain a living voice. In a period, one might say, the grandeur comes from a multitude of contributors. We have indeed abundantly shown that many writers both in prose and poetry, who are not by nature sublime, perhaps even the very opposite, while using for the most part current vulgar language, which suggests nothing out of the common, yet by the mere force of composition and verbal carpentry have achieved dignity and distinction and an effect of grandeur; Philistus,^a for instance, among many others, Aristophanes occasionally, Euripides almost always. After the slaughter of his children Heracles says :

I am stowed full with woes and have no room for more.^b

The phrase is indubitably vulgar, yet becomes sublime by being apt to the setting.^c If you put the passage together in any other way, you will realize that Euripides is a poet rather in virtue of his composition than his ideas. Speaking of Dirce being torn away by the bull, he says,

And wheresoe'er he chanced
To wheel around, he seized and haled at once
Woman or rock or oak, now this, now that.^d

The idea itself is a fine one, but it gains additional

^a From the lost *Antiope*. Loved by Jupiter, Antiope bore two sons, Amphion and Zethus. Later she fell into the clutches of her uncle Lycus, king of Thebes, and his wife Dirce, who condemned her to be dragged to death by a bull. Antiope's sons, entrusted with this execution, discovered that she was their mother, so they killed Lycus and tied Dirce by her hair to the bull. In this passage the bull is dealing with Dirce.

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γέγονε τῷ τὴν ἄρμονίαν μὴ κατεσπεῦσθαι μηδ' οἶον ἐν ἀποκυλίσματι φέρεσθαι, ἀλλὰ στηριγμούς τε ἔχειν πρὸς ἄλληλα τὰ ὀνόματα καὶ ἐξερείσματα
 04 v τῶν χρόνων πρὸς ἑδραῖον διαβεβηκότα μέγεθος.

41. Μικροποιοῦν δ' οὐδὲν οὕτως ἐν τοῖς ὑψηλοῖς ὡς ῥυθμὸς κεκλασμένος λόγων καὶ σεσοβημένος, οἶον δὴ πυρρίχιοι καὶ τροχαῖοι καὶ διχόρειοι, τέλεον εἰς ὀρχηστικὸν συνεκπίπτοντες. εὐθύς γὰρ πάντα φαίνεται τὰ κατάρρυθμα κομψὰ καὶ μικροχαρῆ καὶ ἀπαθέστατα διὰ τῆς ὁμοειδεῖας ἐπι-
 2 πολάζοντα· καὶ ἔτι τούτων τὸ χεῖριστον ὅτι, ὥσπερ τὰ ὠδάρια τοὺς ἀκροατὰς ἀπὸ τοῦ πράγματος ἀφέλκει καὶ ἐφ' αὐτὰ βιάζεται, οὕτως καὶ τὰ κατερρυθμισμένα τῶν λεγομένων οὐ τὸ τοῦ λόγου πάθος ἐνδίδωσι τοῖς ἀκούουσι, τὸ δὲ τοῦ ῥυθμοῦ, ὡς ἐνίοτε προειδόμενος τὰς ὀφειλομένας καταλήξεις αὐτοὺς ὑποκρούειν τοῖς λέγουσι καὶ φθάνοντας ὡς ἐν χορῷ τινι προαποδιδόναι τὴν βᾶσιν. ὁμοίως δὲ
 3 ἀμεγέθη καὶ τὰ λίαν συγκεείμενα καὶ εἰς μικρὰ καὶ βραχυσύλλαβα συγκεκομμένα καὶ ὡσανεὶ γόμφοις τισὶν ἐπαλλήλοις κατ' ἐγκοπὰς καὶ σκληρότητας ἐπισυνδεδεμένα.

42. Ἔτι γε μὴν ὕψους μειωτικὸν καὶ ἡ ἄγαν τῆς φράσεως συγκοπή· πηροῖ γὰρ τὸ μέγεθος, ὅταν εἰς λίαν συνάγηται βραχύ· ἀκουέσθω δὲ νῦν μὴ τὰ [οὐ] δεόντως¹ συνεστραμμένα, ἀλλ' ὅσα ἄντικρυς μικρὰ

¹ τὰ δεόντως Manutius for τὰ οὐ δεόντως P.

^a He is referring probably to the clash of consonants which gives emphasis by delaying pronunciation, thus producing an "austere" effect. The words cannot be run
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force from the fact that the rhythm is not hurried along as if it ran on rollers, but the words offer resistance to each other^a and derive support from the pauses, planting themselves in an attitude of stable grandeur.

41. Nothing demeans an elevated passage so much as a weak and agitated rhythm, pyrrhics (∪), for instance, and trochees (∪), and dichorees (∪∪), which fall into sheer dance-music. For all over-rhythmical passages at once become merely pretty and cheap; the effect of the monotonous jingle is superficial and stirs no emotion. Moreover, the worst of it is that, just as lyrics^b divert the attention of the audience from the action and forcibly claim it for themselves, so, too, over-rhythmical prose gives the audience the effect not of the words but of the rhythm. Thus they sometimes foresee the due ending for themselves and keep time with their feet, anticipating the speaker and setting the step as if it were a dance. Equally deficient in grandeur are those passages which are too close-packed and concise, broken up into tiny fragments and short syllables. They give the impression of being roughly dovetailed together with close-set pins.^c

42. Extreme conciseness again has a lowering effect. The grandeur is mutilated by being too closely compressed. You must understand here not proper compression, but absolutely short sentences,

together: each resists the other and claims full room, as it were, with straddled legs (*διαβεβηκότα*).

^b On the stage.

^c He seems to mean that the pauses do not come at the proper places to give the sentence an organic unity: it is like a piece of carpentry not properly jointed but roughly hammered together with a clumsy crowd of nails.

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καὶ κατακεκερματισμένα· συγκοπή μὲν γὰρ κολουεῖ
 2 τὸν νοῦν, συντομία δ' ἐπ' εὐθύ. δῆλον δ' ὡς ἔμπαλιν
 τὰ ἐκτάδην ἀπόψυχα, ἄτε παρ¹ ἄκαιρον μῆκος
 ἀναχαλῶμενα.

43. Δεινὴ δ' αἰσχῦναι τὰ μεγέθη καὶ ἡ μικρότης
 τῶν ὀνομάτων. παρὰ γούν τῷ Ἡροδότῳ κατὰ μὲν
 205 r. τὰ λήμματα δαιμονίως ὁ χειμῶν πέφρασαι, τινὰ
 δὲ νῆ Δία περιέχει τῆς ὕλης ἀδοξότερα, καὶ τοῦτο
 μὲν ἴσως “ ζεσάσης δὲ τῆς θαλάσσης,” ὡς τὸ “ ζε-
 σάσης ” πολὺ τὸ ὕψος περισπᾶ, διὰ τὸ κακόστομον,
 ἀλλ’ “ ὁ ἄνεμος ” φησὶν “ ἐκοπίασεν,” καὶ “ τοὺς
 περὶ τὸ ναυάγιον δρασσομένους ἐξεδέχετο τέλος ἄ-
 χαρι.” ἄσεμνον γὰρ τὸ κοπιάσαι ἰδιωτικὸν ᾠον, >
 τὸ δ' ἀχάριστον τηλικούτου πάθους ἀνοικεῖον.
 2 ὁμοίως καὶ ὁ Θεόπομπος ὑπερφυῶς σκευάσας
 τὴν τοῦ Πέρσου κατάβασιν ἐπ' Αἴγυπτον ὀνο-
 ματίοις τισὶ τὰ ὄλα διέβαλεν. “ ποία γὰρ πόλις ἢ
 ποῖον ἔθνος τῶν κατὰ τὴν Ἀσίαν οὐκ ἐπρεσβεύετο
 πρὸς βασιλέα ; τί δὲ τῶν ἐκ τῆς γῆς γεννωμένων
 ἢ τῶν κατὰ τέχνην ἐπιτελουμένων καλῶν ἢ τιμίων
 οὐκ ἐκομίσθη δῶρον ὡς αὐτόν; οὐ πολλοὶ μὲν
 καὶ πολυτελεῖς -στρωμναὶ καὶ χλανίδες, τὰ μὲν
 ἀλουργῆ, τὰ δὲ ποικιλτά, τὰ δὲ λευκά, πολλοὶ δὲ
 σκηναὶ χρυσαὶ κατεσκευασμέναί πασι τοῖς χρη-
 σίμοις, πολλοὶ δὲ καὶ ξυστίδες καὶ κλῖναι πολυ-
 τελεῖς; ἔτι δὲ καὶ κοῖλος ἄργυρος καὶ χρυσὸς
 ἀπειργασμένος καὶ ἐκπώματα καὶ κρατήρες, ὧν
 τοὺς μὲν λιθοκολλήτους, τοὺς δ' ἄλλως ἀκριβῶς
 καὶ πολυτελῶς εἶδες ἂν ἐκπεπονημένους. πρὸς δὲ

¹ ἄτε παρ' Τουρ for τὰ γὰρ P: ἀναχαλῶμενα Τουρ for ἀνακαλούμενα P.

the small change of literature. For extreme conciseness cripples the sense : true brevity goes straight to the point. Conversely, it is plain that prolix passages are lifeless ; their undue length makes them drag.

43. The use of trivial words has a terribly debasing effect on a grand passage. The storm, for instance, in Herodotus is, as far as the ideas go, wonderfully described, but it includes certain things which are, Heaven knows, beneath the dignity of the subject. One might instance perhaps "the sea seething" :^a the word "seething" is so cacophonous that it takes off a great deal of the sublimity. But he does worse. "The wind," he says, "flagged,"^b and "For those who were clinging to the wreck there awaited an unpleasing end."^c "Flagged" is too colloquial a word to be dignified, and "unpleasing" ill befits so terrible a disaster. Similarly Theopompus, after fitting out the Persian king's descent into Egypt in the most marvellous manner, discredited the whole description by the use of some paltry words. "For what city or what people of those in Asia did not send envoys to the king? What was there of beauty or of value whether born of the earth or perfected by art that was not brought as an offering to him? Were there not many costly coverlets and cloaks, some purple, some variegated, some white ; many pavilions of gold furnished with all things needful, many robes of state and costly couches? Then, moreover, there was plate of beaten silver and wrought gold, cups, and bowls, some of which you might have seen studded with jewels and others embellished by some other means both cunning and costly. Besides these there were

^a vii. 188.

^b vii. 191.

^c viii. 13.

τούτοις ἀναρίθμητοι μὲν ὄπλων μυριάδες τῶν μὲν
 Ἑλληνικῶν, τῶν δὲ βαρβαρικῶν, ὑπερβάλλοντα δὲ
 τὸ πλῆθος ὑποζύγια καὶ πρὸς κατακοπὴν ἱερεῖα
 σιτευτά, καὶ πολλοὶ μὲν ἀρτυμάτων μέδιμνοι,
 πολλοὶ δὲ οἱ θύλακοι καὶ σάκκοι καὶ χύτραι βολ-
 205 v. βῶν¹ καὶ τῶν ἄλλων ἀπάντων χρησίμων· τοσαῦτα
 δὲ κρέα τεταριχευμένα παντοδαπῶν ἱερείων, ὡς
 σωροὺς αὐτῶν γενέσθαι τηλικούτους, ὥστε τοὺς
 προσιόντας πόρρωθεν ὑπολαμβάνειν ὄχθους εἶναι
 3 καὶ λόφους ἀντωθουμένους.” ἐκ τῶν ὑψηλοτέρων
 εἰς τὰ ταπεινότερα ἀποδιδράσκει, δέον ποιήσασθαι
 τὴν αὔξησιν ἔμπαλιν· ἀλλὰ τῇ θαυμαστῇ τῆς ὄλης
 παρασκευῆς ἀγγελία παραμίξας τοὺς θυλάκους καὶ
 τὰ ἀρτύματα καὶ τὰ σακκία μαγειρείου τινὰ φαν-
 τασίαν ἐποίησεν. ὥσπερ γὰρ εἴ τις ἐπ’ αὐτῶν
 ἐκείνων τῶν προκοσμημάτων μεταξύ τῶν χρυσίων
 καὶ λιθοκολλήτων κρατήρων καὶ ἀργύρου κοίλου
 σκηνῶν τε ὄλοχρύσων καὶ ἐκπωμάτων φέρων μέσα
 ἔθηκεν θυλάκια καὶ σακκία ἀπρεπῆς ἂν ἦν τῇ
 προσόψει τὸ ἔργον, οὕτω καὶ τῆς ἐρμηνείας τὰ
 τοιαῦτα ὀνόματα αἰσχρὰ καὶ οἰονεῖ στίγματα
 4 καθίσταται παρὰ καιρὸν ἐγκαταταπτόμενα. παρ-
 ἔκειτο δ’ ὡς ὄλοσχερῶς ἐπελθεῖν καὶ οὖς ὄχθους
 λέγει συμβεβλήσθαι καὶ περὶ τῆς ἄλλης παρασκευῆς
 οὕτως ἀλλάξας εἰπεῖν καμήλους καὶ πλῆθος ὑπο-
 ζυγίων φορταγωγούντων πάντα τὰ πρὸς τρυφήν
 καὶ ἀπόλαυσιν τραπεζῶν χορηγήματα, ἢ σωροὺς
 ὀνομάσαι παντοίων σπερμάτων καὶ τῶν ἄπερ δια-
 φέρει πρὸς ὀψοποιίας καὶ ἡδυπαθείας, ἢ εἴπερ
 πάντως ἐβούλετο αὐτὰ καὶ ῥητῶς² θεῖναι, καὶ ὅσα
 τραπεζοκόμων εἰπεῖν καὶ ὀψοποιῶν ἡδύσματα. οὐ
 5 γὰρ δεῖ καταπτῆν ἐν τοῖς ὑψεσιν εἰς τὰ ῥυπαρὰ
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countless myriads of weapons, some Greek, some barbarian; baggage animals beyond number, and victims fatted for slaughter; many bushels of spice, and many the bags and sacks and pots of edible roots and of all other things needful; and such a store of salted meat of every kind that it lay in heaps so large that those who approached from a distance took them for mounds and hills confronting them." He runs away from the sublime to the trivial, where he needs rather a crescendo. As it is, by introducing bags and spices and sacks in the middle of his wonderful description of the whole equipage he has almost given the effect of a cook-shop. Suppose that in all this elaborate show someone had brought bags and sacks and set them in the middle of the gold and jewelled bowls, the beaten silver, the pavilions of solid gold and the drinking-cups—that would have presented an unseemly sight. In the same way the untimely introduction of such words as these disfigures the description, brands it, so to speak, with infamy. He might have given a comprehensive description both of what he calls the heaped-up mounds and of the rest of the equipage by altering his description thus, "camels and a multitude of baggage animals laden with all that serves the luxury and pleasure of the table": or he might have called them "heaps of every kind of grain and of all known aids to cookery and good living": or, if he must at all hazards be explicit "all the dainties known to caterers and cooks." One ought not in elevated passages to have recourse to

¹ γάρται βιβλίων Τουρ for γάρται βιβλίων P.

² ἀνὰ καὶ πρὸς. Richards for ἀνὰ καὶ οὕτως P.

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206 r. καὶ ἐξυβρισμένα, ἂν μὴ σφόδρα ὑπὸ τινος ἀνάγκης συνδιωκόμεθα, ἀλλὰ τῶν πραγμάτων πρόποι ἂν καὶ τὰς φωνὰς ἔχειν ἀξίας καὶ μιμείσθαι τὴν δημιουργήσασαν φύσιν τὸν ἄνθρωπον, ἥτις ἐν ἡμῖν τὰ μέρη τὰ ἀπόρρητα οὐκ ἔθηκεν ἐν προσώπῳ οὐδὲ τὰ τοῦ παντὸς ὄγκου περιηθήματα, ἀπεκρύψατο δὲ ὡς ἐνῆν καὶ κατὰ τὸν Ξενοφῶντα τοὺς τούτων ὅτι πορρωτάτῳ ὀχετοῦς ἀπέστρεψεν, οὐδαμῆ κατα-
 6 αισχύνασα τὸ τοῦ ὄλου ζῶου κάλλος. ἀλλὰ γὰρ οὐκ ἐπ' εἶδους ἐπείγει τὰ μικροποιὰ διαριθμεῖν· προὔποδεδειγμένων γὰρ τῶν ὅσα εὐγενεῖς καὶ ὑψηλοὺς ἐργάζεται τοὺς λόγους, δῆλον ὡς τὰ ἐναντία τούτων ταπεινοὺς ποιήσει κατὰ τὸ πλείστον καὶ ἀσχήμονας.

44. Ἐκεῖνο μέντοι λοιπὸν (ἐνεκα τῆς σῆς χρηστομαθείας οὐκ ὀκνήσομεν ἐπιπροσθεῖναι) διασαφῆσαι, Τερεντιανὲ φίλτατε, ὅπερ ἐζήτησέ τις τῶν φιλοσόφων πρὸς <ἐμὲ> ἔναγχος, “θαῦμά μ' ἔχει,” λέγων, “ὡς ἀμέλει καὶ ἐτέρους πολλούς, πῶς ποτε κατὰ τὸν ἡμέτερον αἰῶνα πιθαναὶ μὲν ἐπ' ἄκρον καὶ πολιτικά, δριμεῖαί τε καὶ ἐντρεχεῖς, καὶ μάλιστα πρὸς ἡδονὰς λόγων εὐφοροί, ὑψηλαὶ δὲ λίαν καὶ ὑπερμεγέθεις, πλὴν εἰ μὴ τι σπάνιον, οὐκέτι γεννῶνται φύσεις. τοσαύτη λόγων κοσμική τις
 2 ἐπέχει τὸν βίον ἀφορία. ἢ νῆ Δί'” ἔφη “πιστευτέον ἐκείνῳ τῷ θρυλουμένῳ, ὡς ἡ δημοκρατία τῶν μεγάλων ἀγαθῆ τιθηνός, ἢ μόνῃ σχεδὸν καὶ συνήκμασαν οἱ περὶ λόγους δεινοὶ καὶ συναπέθανον; θρέψαι τε γάρ, φασίν, ἰκανῆ τὰ φρονήματα τῶν
 206 v. μεγαλοφρόνων ἢ ἐλευθερία καὶ ἐπελπίσαι καὶ ἄμα

what is sordid and contemptible, except under pressure of extreme necessity, but the proper course is to suit the words to the dignity of the subject and thus imitate Nature, the artist that created man. Nature did not place in full view our dishonourable parts nor the drains that purge our whole frame, but as far as possible concealed them and, as Xenophon says,^a thrust their channels into the furthest background, for fear of spoiling the beauty of the whole figure.

There is, however, no immediate need for enumerating and classifying all the factors of mean style. As we have already laid down all the qualities that make our utterance noble and sublime, it obviously follows that the opposite of these will generally make it trivial and ungainly.

44. One problem now remains for solution, my dear Terentianus, and knowing your love of learning I will not hesitate to append it—a problem which a certain philosopher recently put to me. “It surprises me,” he said, “as it doubtless surprises many others too, how it is that in this age of ours we find natures that are supremely persuasive and suited for public life, shrewd and versatile and especially rich in literary charm, yet really sublime and transcendent natures are no longer, or only very rarely, now produced. Such a world-wide dearth of literature besets our times. Are we really to believe the hackneyed view that democracy is the kindly nurse of genius and that—speaking generally—the great men of letters flourished only with democracy and perished with it? Freedom, they say, has the power to foster noble minds

^a *Mem.* i. 4. 6.

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διελθεῖν τὸ πρόθυμον τῆς πρὸς ἀλλήλους ἔριδος καὶ
 3 τῆς περὶ τὰ πρωτεῖα φιλοτιμίας. ἔτι γε μὴν διὰ
 τὰ προκείμενα ἐν ταῖς πολιτείαις ἔπαθλα ἐκάστοτε
 τὰ ψυχικὰ προτερήματα τῶν ῥητόρων μελετώμενα
 ἀκονᾶται καὶ οἶον ἐκτρίβεται καὶ τοῖς πράγμασι
 κατὰ τὸ εἰκὸς ἐλεύθερα συνεκλάμπει. οἱ δὲ νῦν
 εἰκόκαμεν” ἔφη “ παιδομαθεῖς εἶναι δουλείας δι-
 καίας, τοῖς αὐτῆς ἔθεσι καὶ ἐπιτηδεύμασι ἐξ
 ἀπαλῶν ἔτι φρονημάτων μόνον οὐκ ἐνεσπαργανω-
 μένοι καὶ ἄγευστοι καλλίστου καὶ γονιμωτάτου
 λόγωννάματος, τὴν ἐλευθερίαν” ἔφη “ λέγω,
 4 φνεῖς.” διὰ τοῦτο τὰς μὲν ἄλλας ἔξεις καὶ εἰς
 οἰκέτας πίπτειν ἔφασκεν, δοῦλον δὲ μηδένα γίνεσθαι
 ῥήτορα· εὐθύς γὰρ ἀναζεῖν τὸ ἀπαρρησίαστον καὶ
 οἶον ἔμφρουρον ὑπὸ συνθηθείας αἰεὶ κεκοδουλισμένου¹.
 5 “ ἡμῖσι γάρ τ’ ἀρετῆς ” κατὰ τὸν Ὅμηρον “ ἀπο-
 αἰνῦνται δοῦλιον ἡμᾶρ.” “ ὥσπερ οὖν, εἰ γε ” φησὶ
 “ τοῦτο πιστόν ἐστιν <ὁ> ἀκούω, τὰ γλωττόκομα,
 ἐν οἷς οἱ πυγμαῖοι, καλούμενοι δὲ νᾶνοι, τρέφονται,
 οὐ μόνον κωλύει τῶν ἐγκεκλεισμένων τὰς αὐξήσεις
 ἀλλὰ καὶ συναραιοῖ² διὰ τὸν περικείμενον τοῖς σώμασι
 δεσμόν, οὕτως ἅπασαν δουλείαν, κἂν ἦ δικαιοπάτη,
 ψυχῆς γλωττόκομον καὶ κοινὸν ἂν τις ἀποφήναιτο
 6 δεσμωτήριον.” ἐγὼ μέντοι γε ὑπολαμβάνων “ ῥά-
 διον,” ἔφην “ ὦ βέλτιστε, καὶ ἴδιον ἀνθρώπου τὸ
 καταμύφεσθαι τὰ αἰεὶ παρόντα· ὄρα δέ, μὴ ποτε
 οὐχ ἢ τῆς οἰκουμένης εἰρήνη διαφθείρει τὰς μεγά-
 207 r. λας φύσεις, πολὺ δὲ μᾶλλον ὁ κατέχων ἡμῶν τὰς

¹ P has κεκοδουλισμένον.

² συναραιοῖ Schmidt for συνάροι P.

and to fill it with high hopes, and with freedom there spreads the spirit of mutual rivalry and eager competition for the foremost place. Moreover, thanks to the prizes which a republic offers, an orator's intellectual gifts are whetted by practice, burnished, so to speak, by friction, and share, as is only natural, the light of freedom which illuminates the state. But in these days we seem to be schooled from childhood in an equitable slavery, swaddled, I might say, from the tender infancy of our minds in servile ways and practices. We never drink from the fairest and most fertile source of literature, which is freedom, and therefore we come to show a genius for nothing but flattery." This is the reason, he alleged, that, while all other faculties are granted even to slaves, no slave ever becomes an orator. For his fear of candour^a promptly bubbles to the surface and the dungeoned air of one ever accustomed to the cudgel. As Homer says: "Surely half of our manhood is reft by the day of enslavement."^b "And so," my friend adds, "if what I hear is true that not only do the cages in which they keep the pygmies or dwarfs, as they are called, stunt the growth of their prisoners, but their bodies even shrink in close confinement, on the same principle all slavery, however equitable it may be, might well be described as a cage for the human soul, a common prison." However I took him up and said, "It is easy, my good friend, and it is characteristic of human nature always to find fault with things as they are at the moment. But consider. Perhaps it is not the world's peace that corrupts great natures but much

^a The lack of free-speech (*παρρησία*) seemed to the ancients the greatest evil of slavery.

^b *Od.* xvii. 322.

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ἐπιθυμίας ἀπεριόριστος οὕτως πόλεμος καὶ νῆ-
 Δία πρὸς τούτῳ τὰ φρουροῦντα τὸν νῦν βίον καὶ
 κατ' ἄκρας ἄγοντα καὶ φέροντα ταυτὶ πάθῃ. ἡ γὰρ
 φιλοχρηματία, πρὸς ἣν ἅπαντες ἀπλήστως ἤδη
 νοσοῦμεν, καὶ ἡ φιληδονία δουλαγωγούσι, μᾶλλον
 δέ, ὡς ἂν εἴποι τις, καταβυθίζουσιν αὐτάνδρους
 ἤδη τοὺς βίους· φιλαργυρία μὲν νόσημα μικρο-
 7 ποιόν, φιληδονία δ' ἀγεννέστατον. οὐ δὴ ἔχω
 λογιζόμενος εὐρεῖν, ὡς οἶόν τε πλοῦτον ἀόριστον
 ἐκτιμήσαντας, τὸ δ' ἀληθέστερον εἰπεῖν, ἐκθειάσαν-
 τας τὰ συμφυῆ τούτῳ κακὰ εἰς τὰς ψυχὰς ἡμῶν
 ἐπεισιόντα μὴ παραδέχασθαι. ἀκολουθεῖ γὰρ τῷ
 ἀμέτρῳ πλούτῳ καὶ ἀκολάστῳ συνημμένη καὶ ἴσα,
 φασί, βαίνουσα πολυτέλεια καὶ ἅμα ἀνοίγοντος
 ἐκείνου τῶν πόλεων καὶ οἰκῶν τὰς εἰσόδους εὐθὺς¹
 ἐμβαίνει καὶ συνοικίζεται. χρονίσαντα δὲ ταῦτα
 ἐν τοῖς βίοις νεοττοποιεῖται κατὰ τοὺς σοφοὺς καὶ
 ταχέως γενόμενα περὶ τεκνοποιῶν ἀλαζόνειάν τε
 γεννώσι καὶ τύφον καὶ τρυφήν, οὐ νόθα ἑαυτῶν
 γεννήματα ἀλλὰ καὶ πάνυ γνήσια. ἐὰν δὲ καὶ
 τούτους τις τοῦ πλοῦτου τοὺς ἐκγόνους εἰς ἡλικίαν
 ἐλθεῖν εἴσῃ, ταχέως δεσπότης ταῖς ψυχαῖς ἐν-
 τίκτους ἀπαιρητήτους, ὕβριν καὶ παρανομίαν καὶ
 8 ἀναισχυντίαν. ταῦτα γὰρ οὕτως ἀνάγκη γίνεσθαι
 καὶ μηκέτι τοὺς ἀνθρώπους ἀναβλέπειν μηδὲ πέρα²
 φήμης εἶναι τινα λόγον, ἀλλὰ τοιούτων ἐν κύκλῳ
 207 γ. τελεσιουργεῖσθαι κατ' ὀλίγον τὴν τῶν βίων δια-
 φθοράν, φθίνειν δὲ καὶ καταμαραίνεισθαι τὰ ψυχικὰ
 μεγέθη καὶ ἄζηλα γίνεσθαι, ἥνικα τὰ θνητὰ ἑαυ-
 τῶν μέρη καὶ δαπανητὰ³ ἐκθαυμάζοιεν, παρέντες

¹ εὐθὺς Mathews for εἰς ἄς P.

² μηδὲ πέρα Manutius for μηδ' ἔτερα P.

rather this endless warfare which besets our hearts, yes, and the passions that garrison our lives in these days and make utter havoc of them. It is the love of money, that insatiable sickness from which we all now suffer, and the love of pleasure that enslave us, or rather, one might say, sink our lives, soul and all, into the depths; for love of gold is a withering sickness, and love of pleasure utterly ignoble. Indeed, I cannot discover on consideration how, if we value boundless wealth, or to speak more truly, make a god of it, we can possibly keep our natures free from its evil parasites. In close company with vast and unconscionable Wealth there follows, "step for step," as they say, Extravagance: and no sooner has the one opened the gates of cities or houses, than the other comes and makes a home there too. And when they have spent some time in our lives, philosophers tell us, they build a nest there and promptly set about begetting children; these are Swagger and Conceit and Luxury, no bastards but their true-born issue. And if these offspring of wealth are allowed to grow to maturity, they soon breed in our hearts inexorable tyrants, Insolence and Disorder and Shamelessness. This must inevitably happen, and men no longer then look upwards nor take any further thought for their good name. And what is the end of this process? Step by step the ruin of their lives is completed, their greatness of soul wastes away from inanition and is no longer their ideal, since they value that part of them which is mortal and consumes away, and neglect the development of their immortal

³ καὶ δαπανητὰ Rothstein for καπανητα P.

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9 αὐξίειν τὰ θάνατα. οὐ γὰρ ἐπὶ κρίσει μὲν τις δεκα-
 σθεὶς οὐκ ἂν ἔτι τῶν δικαίων καὶ καλῶν ἐλεύθερος
 καὶ ὑγιῆς ἂν κριτῆς γένοιτο (ἀνάγκη γὰρ τῷ δωρο-
 δόκῳ τὰ οἰκεῖα μὲν φαίνεσθαι καλὰ καὶ δίκαια),
 ὅπου δὲ ἡμῶν ἐκάστου τοὺς ὄλους ἤδη βίους δε-
 κασμοὶ βραβεύουσι καὶ ἀλλοτρίων θῆραι θανάτων
 καὶ ἐνέδραι διαθηκῶν, τὸ δ' ἐκ τοῦ παντὸς κερ-
 δαίνειν ὠνούμεθα τῆς ψυχῆς ἕκαστος πρὸς τῆς . . .¹
 ἠνδραποδισμένοι, ἄρα δὴ ἐν τῇ τοσαύτῃ λοιμικῇ
 τοῦ βίου διαφθορᾷ δοκοῦμεν ἔτι ἐλευθέρων τινα κρι-
 τῆν τῶν μεγάλων ἢ [μεγάλων ἢ] διηκόντων πρὸς
 τὸν αἰῶνα καδέκαστον ἀπολελείφθαι καὶ μὴ κατ-
 αρχαιρεσιάζεσθαι πρὸς τῆς τοῦ πλεονεκτεῖν ἐπι-
 10 θυμίας; ἀλλὰ μήποτε τοιούτοις, οἳοὶ περ ἔσμεν
 ἡμεῖς, ἄμεινον ἄρχεσθαι ἢ ἐλευθέρους εἶναι· ἐπι-
 τοιγε ἀφεθεῖσαι τὸ σύνολον, ὡς ἐξ εἰρκτῆς ἄφετοι,
 κατὰ τῶν πλησίων αἱ πλεονεξίαι κἂν ἐπικλύσειαν
 11 τοῖς κακοῖς τὴν οἰκουμένην. ὅλως δὲ δάπανον ἔφην
 εἶναι τῶν νῦν γεννωμένων φύσεων τὴν ῥαθυμίαν,
 ἢ πλὴν ὀλίγων πάντες ἐγκαταβιοῦμεν, οὐκ ἄλλως
 πονοῦντες ἢ ἀναλαμβάνοντες εἰ μὴ ἐπαίνου καὶ
 ἡδονῆς ἕνεκα, ἀλλὰ μὴ τῆς ζήλου καὶ τιμῆς ἀξίας
 12 ποτέ ὠφελείας. “κράτιστον εἰκῆ ταῦτ' εἶναι,”
 ἐπὶ δὲ τὰ συνεχῆ χωρεῖν· ἦν δὲ ταῦτα τὰ πάθη,
 περὶ ὧν ἐν ἰδίῳ προηγουμένως ὑπεσχόμεθα
 γράψειν ὑπομνήματι, ὃ τὴν τε τοῦ ἄλλου λόγου
 καὶ αὐτοῦ τοῦ ὑβίου μοῖραν ἐπεχόντων, ὡς
 ἡμῶν. . . .

¹ Perhaps *τρυφῆς* has been omitted here.

souls. A man who has been bribed for his verdict can no longer give an unbiased and sound judgement on what is just and fair, for the corrupt judge inevitably regards his own interest as fair and just. And seeing that the whole life of each one of us is now governed wholly by bribery and by hunting after other people's deaths and laying traps for legacies, and we have sold our souls for profit at any price, slaves that we are to our luxury, can we then expect in such a pestilential ruin of our lives that there is left a single free and unbribed judge of the things that are great and last to all eternity? Are we not all corrupted by our passion for gain? Nay, for such as we are perhaps it is better to have a master than to be free. Were we given complete liberty we should behave like released prisoners, and our greed for our neighbours' possessions would swamp the world in a deluge of evils. "In fact," I said, "what spends the spirit of the present generation is the apathy in which all but a few of us pass our lives, only exerting ourselves or showing any enterprise for the sake of getting praise or pleasure out of it, never from the honourable and admirable motive of doing good to the world."

"'Tis best to leave this to a guess ^a" and pass on to the next question, which is that of the Emotions, a topic on which I previously undertook to write a separate treatise, for they seem to me to form part of the subject of writing and especially of sublimity. . . .

[*The rest is lost.*]

^a Eur. *El.* 379.

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ADDITIONAL NOTES

P. 148, ° The sense but not the exact words of Genesis i. 3 and 9. "The idea of the first and instantaneous appearance of light . . . is sublime; and its primary appeal is to sense. The further idea that this transcendently glorious apparition is due to mere words, to a breath, . . . heightens enormously the impression of absolutely immeasurable power."—A. C. Bradley, *Oxford Lectures on Poetry*, p. 57.

P. 198, ° Lit. "to be hung all over with bells," as some war-horses were. In [Demosthenes] *Aristogeiton* § 90 κώδωνας ἐξαψάμενος is used of advertising what had better be concealed. A "figure" should be concealed not advertised, cf. chapter xvii. § 1 (*sub fin.*).

P. 207, ° Verrall detects a buried iambic line :

ὡς οὔτε Πλοῦτον ἀργυροῦν ἰδρυμένον
εἶν ἐνοικεῖν οὔτε δεῖ χρυσοῦν πόλει

and censures Longinus for not recognizing a quotation introduced by Plato to enrich the passage with literary association.

P. 229, ° From the speech entitled *Halonnesus* (§ 45), no longer attributed to Demosthenes.

P. 233, ° ἀρμονία is a combination of elements in a proper proportion. In music these elements are treble and base and the result melody. In writing the composition of clauses, sentences, paragraphs is a "harmony," but Longinus is thinking here rather of the aural effect of good composition, the melody of words.

DEMETRIUS

ON STYLE

WITH AN ENGLISH TRANSLATION BY

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INTRODUCTION

THE date and authorship of the Greek tract "On Style" ^a are uncertain. But the principles on which it is based are clearly Peripatetic in origin. The first authority to be quoted in it is Aristotle, whose definition of the "period" is given in § 11. Aristotle's pupil Theophrastus is quoted in § 41. Though no definite reference is given in either case, the Third Book of Aristotle's *Rhetoric* is certainly meant in § 11, ^b while the lost work of Theophrastus, *Περὶ λέξεως*, ^c is almost certainly meant in § 41. ^d No one who studies the *Περὶ ἑρμηνείας* carefully, as a whole and in detail, can well doubt that its ultimate sources, for substance as distinguished from framework, are the Third Book of Aristotle's *Rhetoric* and the *Περὶ λέξεως* of Theophrastus. ^e Indebtedness to Stoic

^a *Περὶ ἑρμηνείας*, "Concerning Expression, Style"; *De elocutione*.

^b Also in §§ 34, 38, 81.

^c "Concerning Diction, Style." The Third Book of the *Rhetoric*, or the main part of it (cc. 1-12), is sometimes called *Περὶ λέξεως* in Greek writers.

^d Also in §§ 114, 173, 222.

^e Passages in which Demetrius is certainly or probably indebted to Aristotle and Theophrastus are brought together in A. Mayer's *Theophrasti Περὶ λέξεως libri fragmenta*, Leipzig, 1910. For other Peripatetic sources see §§ 34, 57, 181, 223 (with notes). In § 181 the term *οἱ Περὶ τατητικοί*, used collectively of writers possessing common character-

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writers can sometimes, as in § 172, be detected or surmised; and if the treatise belongs (as will presently be maintained) to Graeco-Roman times, its Peripatetic doctrine may have flowed through Stoic channels.

Demetrius offers no formal definition of Style, but his general treatment of the subject, and his own practice, presuppose the Aristotelian conception of good style. In the *Rhetoric* Aristotle says: "Style to be good must be clear, as is proved by the fact that speech which fails to convey a plain meaning will fail to do just what speech has to do. It must also be appropriate, avoiding both meanness and undue elevation; poetical language is certainly free from meanness, but it is not appropriate to prose." ^a Aristotle seems here to be adapting to the needs of prose (oratorical prose especially) the shorter, but in the main identical, definition found in the *Poetics* (c. 22), "Style to be good must be clear and free from meanness." In prose he distrusts ornament, though he recognizes that a good prose style will rise and fall with its subject. Ornament, he feels, is apt to obscure the meaning and to lead to fine writing and flamboyant speaking; the diction of prose is, he declares (*Rhet.* iii. c. 1 *ad f.*), distinct from that of poetry. The key-notes of the definition in the *Rhetoric* are, therefore, *clearness* and *fitness*. The former is, with him and with all who followed his teaching, a primary essential. As he says above, istics of style, seems to point to a late date. The term is not found in Aristotle's extant works, nor indeed earlier than the time of Cicero. Some of Demetrius's quotations from letters attributed to Aristotle may also be taken to indicate late authorship.

^a Arist. *Rhet.* iii. c. 2, tr. Roberts.

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in terms characteristic of his philosophy, "speech which does not make the meaning plain will not perform its own proper *work* (*ἔργον*, *function*)." As for ornament, it will be kept in its place by a sense of what is fitting—by a good taste which will shrink alike from excess and defect.

Waiving for the moment the difficult question of the origin of the division into those Four Types of Style under which, as a vague and elastic framework, Demetrius discusses his subject after a short introduction dealing with the structure of rhythmical sentences, we can see that in essence he is true to Aristotle's definition of prose style. In §§ 190–203 he enjoins clearness, giving hints for its attainment; and, in agreement with Aristotle's distrust of ornament, he feels that clearness can best be compassed in the *plain* style. Bathos and bombast are pilloried in §§ 114, 121, 304. The importance of fitness (appropriateness, good taste) is proclaimed and exemplified in § 6 and throughout. His own style, like Aristotle's in the *Rhetoric*, is unpretending and on the whole clear; it is the customary matter-of-fact style of the Peripatetic lecturer—of the man of science rather than the literary virtuoso.

The origin and growth of the fourfold classification just mentioned is not, perhaps, of great moment in this Introduction, except for its bearing on the date, authorship, and affinities of the treatise; in themselves, all such divisions are pedantic if regarded as in any way absolute and final. But something must be said; and Aristotle must again be quoted, this time to show a point of divergence. The origin of the division of style into certain *Types* or *Characters* (*χαρακτῆρες*) is best studied in connexion with the

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Elevated Style ^a—the *χαρακτήρ μεγαλοπρεπής*, the “grand” or “magnificent” style, if these adjectives can in modern English be taken as terms of praise. In the *Rhetoric*, iii. c. 12, Aristotle says: “To analyse style (*τὴν λέξιν*) still further, and add that it must be ‘agreeable’ or ‘magnificent’ (*ἡδέϊαν καὶ μεγαλοπρεπή*), is superfluous; for why should it have these traits any more than ‘restraint,’ ‘liberality,’ or any other *moral excellence* (*ἠθους ἀρετή*)? Obviously agreeableness will be produced by the qualities already mentioned, if our definition of excellence of style has been correct. For what other reason should style be ‘clear,’ and not ‘mean’ but ‘appropriate’? (*τίνος γὰρ ἔνεκα δεῖ σαφή καὶ μὴ ταπεινὴν εἶναι ἀλλὰ πρέπουσαν*;) If it is prolix, it is not clear; nor yet if it is curt. Plainly the middle way suits best (*ἀλλὰ δῆλον ὅτι τὸ μέσον ἀρμόττει*). Again, style will be made agreeable by the elements mentioned, namely by the good blending of ordinary and unusual words, by the rhythm, and by the persuasiveness that springs from appropriateness.” ^b

It seems evident from this passage that Aristotle did not himself name any style “magnificent” or “agreeable,” and likely that some previous or contemporary teachers had done so: indeed, the

^a For the general structure of the *De elocutione*, and its arrangement under Four Types, the tabular analysis on pp. 290-293 should be consulted.

^b Arist. *Rhet.* 1414 a 19-28, tr. Roberts. Aristotle has not introduced brevity, or even purity (*τὸ ἐλληνίζειν*, “good Greek”), into his actual definition of style; they are, both, covered by *τὸ πρέπον* (*decorum*), and brevity must be subordinated to clearness. In the passage translated above, the term *τὸ μέσον* may be specially familiar in the ethical domain, but its use here is not ethical.

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scholiast here comments "as some used to say."^a As we know from the *Ethics*, μεγαλοπρέπεια was with him a "moral excellence." In treating of style, he avoids the ethical point of view; it is, indeed, a noteworthy fact that, in all the *Rhetoric*, no clear reference is made to the *Ethics*, nor yet in the *Ethics* to the *Rhetoric*. Ethical designations of this kind, if applied to style, were (he clearly thought) not only misplaced, but would have no end.^b Some of his friends and pupils went further than he did. Quintilian (iv. 2. 63) tells us that Theodectes wished the expository style to be not only "magnificent" (*magnifica*) but "agreeable" (*iucunda*). Theophrastus, too, seems to have recognized μεγαλοπρέπεια and τὸ ἡδύ as merits (*ἀρεταί*) of style generally,^c but not perhaps to have labelled any particular style as χαρακτήρ μεγαλοπρεπῆς or χαρακτήρ ἡδύς^d: his

^a *Anonymi et Stephani in Aristotelis Artem Rhetoricam commentaria*, ed. H. Rabe, p. 225 l. 4, ὡς τινὲς ἔλεγον.

^b The Greeks knew, of course, that speech is as various as man—that style is personal (*cf.* Menander, ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται, and Dionysius, ἐπιεικῶς γὰρ ἅπαντες νομίζουσι εἰκόνας εἶναι τῆς ἐκάστου ψυχῆς τοὺς λόγους, *Ant. Rom.* i. 1); but such variety does not lend itself easily to analysis. *Cf.* also Demetrius § 227.

^c Departing thus from Aristotle's conception of goodness of style as a unit to which more than one element contributes, and also giving a more definite place to ornament than Aristotle was disposed to concede. For Theophrastus's recognition of μεγαλοπρέπεια *cf.* § 41.

^d *Cic. Or.* § 79, "sermo purus erit et Latinus; dilucide planeque dicetur; quid deceat circumspicietur; unum aberit, quod quantum numerat Theophrastus in orationis laudibus; ornatum illud, suave et adfluens." Here we have Ciceronian equivalents for ἑλληρισμός ("purity," "correctness"), σαφήνεια, and τὸ πρέπον, all of which are recognized in the course of *Rhet.* iii. It is added that Theophrastus wished also for agreeable and rich adornment (*cp.* ἡδύς

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Χαρακτῆρες—those seen by a sharp-sighted botanist—were personal, and they depicted individuals so little agreeable and magnificent as the ἀηδής (“disagreeable,” “unpleasant” person) and the ἀνλεύθερος (“illiberal,” “mean”), μικρολόγος (“penurious”), μικροφιλότιμος (“the man of petty ambition”). His lost book on Style (the Περὶ λέξεως) was an important work, freely used by later writers, including Cicero, Dionysius, Quintilian, and Demetrius; but any classification so specific as λέξεως χαρακτῆρες would seem to be later than Theophrastus and may have originated in the desire, shared by the Peripatetic and Stoic schools, to distinguish a strictly logical from a more ornamental or “rhetorical” way of speech and writing.^a

A clear division into classes, or forms, of style we do not actually find till Roman times, and the classes are then not four but three. Such a division there is in the Latin treatise addressed, probably by Cornificius, to Herennius about 85 B.C., where the descriptive adjectives used are *gravis*, *mediocris*, *attenuatus*; and then in the *De oratore* (55 B.C.) and *Orator* (about 45 B.C.) of Cicero, who calls them *gravis* (*grandis*, *vehemens*), *medius*, *subtilis* (*tenuis*); and, finally, in the Greek essays of Dionysius, whose terms

and μεγαλοπρεπής). Cicero probably prefers “laudes” to “virtutes,” as a less directly ethical rendering of ἀρεταί.

^a The whole question is ably discussed in (1) G. L. Hendrickson's articles, in the *American Journal of Philology*, 1904 and 1905, on “The Peripatetic Mean of Style and the Three Stylistic Characters,” etc.; (2) J. Stroux's book *De Theophrasti virtutibus dicendi*, Leipzig, 1912. From the nature of the case, such classifications teem with uncertainties; the various “characters” are apt to run into one another in imperceptible and unnumbered ways, and may be found together in one and the same person.

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are such as *ὑψηλός*, *μέσος*, *ἰσχνός*. Cicero regards Demosthenes as a master not of one type only, but of all three, in their respective tasks of moving, pleasing, proving. Many problems in the history of Greek rhetoric and literary theory can best be explained by the increasing interest taken in these studies by Roman statesmen and by the secure establishment of Demosthenes' pre-eminence which accompanied it.

Aristotle and Demosthenes were almost exact contemporaries, but—whatever the reason—no illustrations of oratorical practice are borrowed from Demosthenes in the *Rhetoric*,^a whereas Isocrates is quoted again and again. Theophrastus, too, seems to have ranked him in some ways below even Demades.^b Nor can he have fared any better at the hands of Demetrius Phalereus (300 B.C.), who, like Demades before him, was a Macedonian favourite, and who, with his florid style, was the precursor of that decline of taste which, with few exceptions, afflicted the Greek world for more than two centuries, during a period when creative imagination and healthy political interests were all but dead, when learning flourished rather than letters, and when speakers and writers were no longer guided by true Attic theory and practice. The revival came when Greek teachers and gifted Roman learners reviewed together the authors of the best Athenian age. It is Cicero (106–43 B.C.) who, thanks to his genius and his familiarity with great affairs, can see and show, in the teeth of prejudices which

^a Unless perhaps in 1407 a 6. The name Demosthenes occurs three times only in the *Rhetoric*, and nowhere else in Aristotle's works.

^b Cf. Plutarch, *Vit. Demosth.* c. 10.

in many various quarters had been current for generation upon generation, that Aristotle was greater than Isocrates and Demosthenes greater than Lysias. Like Tacitus at a later time, Cicero was interested less in the 'dry-as-dust'^a books (with their minute, and often futile, technicalities) of Greek rhetoricians such as Hermagoras than in the Greek masterpieces which lay behind them; unlike the Roman author who, at a later day than Hermagoras, had written the treatise *Ad Herennium* in which the name of Demosthenes does not once occur, he openly based his own rhetorical precepts on Greek as well as on Roman exemplars.

In his rhetorical teaching, Cicero was an eclectic of the best sort, drawing freely from Isocrates as well as Aristotle,^b from Lysias as well as Demosthenes, and rejoicing also in the gifted orators of Rome. Dionysius of Halicarnassus (who was born about 60 B.C., lived till 8 B.C. or later, and came to Rome some thirteen years after Cicero's death) does not mention Cicero's name in any of his critical essays. But, in general terms, he acknowledges gratefully the part played by Rome in the restoration, among his Greek contemporaries, of those literary ideals whose decay began, he says, with the death of Alexander: "I believe that this great revolution (viz. the return to the best Attic teachers and models) was caused and originated by Rome, the mistress of the world, who compelled entire communities to

^a Tac. *Dial.* c. 19, "aridissimis Hermagorae libris."

^b In *Ep. ad fam.* i. ix. § 23 Cicero says, of the three books *De oratore*, that he had written them "Aristotelio more," and that they "abhorrent a communibus praeceptis atque omnem antiquorum et Aristoteliam et Isocratiam rationem oratoriam complectuntur."

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look up to her : Rome and her ruling classes, men of high character, excellent administrators, highly cultivated and of fine critical intelligence." ^a

In relation to the Attic authorities, Dionysius was, like Cicero, an eclectic. Keenly alive, as his *First Letter to Ammaeus* shows him to be, to the traditional feud, in the Greek rhetorical schools, between the followers of Isocrates and of Aristotle, he nevertheless acknowledges his indebtedness not only to Isocrates, who claims his first allegiance, but to Aristotle, Theophrastus, and the Peripatetics generally ; nor does he overlook the services rendered to the study of rhetoric by the Stoics. The composite Atticist (as distinguished from Asiatic) rhetoric which he himself taught he likes to call "philosophical," by which he means "theoretic" (or "technical" in the best sense), "artistic," "scientific"; the antithesis of all that is merely "empirical," merely the result of practice and of knack. But in reality he, together with his fellow-Greeks of Roman times, is devoted mainly to the study of style, and does not, like Aristotle in his strictly philosophical treatment of rhetoric as the art of persuasion, analyse the processes of the human reason and probe into the secret workings of the human heart.

However much they may differ in the details of their classification of styles (principal and intermediate), the later Greek critics agree with the best Romans in assigning a specially high rank to Demosthenes and in attributing to him pre-eminently the quality of *δεινότης*. Dionysius makes Demosthenes' *λεπτική δεινότης*, or the dexterity and power

^a From Dionysius's Preface to his *Ancient Orators (of Greece)*.

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(the mastery) of his style, the subject of a long and able essay. That Dionysius is here thinking of style in no narrow sense is clear when he asks, in the same essay, "When we who are centuries removed from the time of Demosthenes, and are in no way affected by the matters at issue, are thus moved and overcome and borne wherever the argument leads us, how must the Athenians of that day and the Greeks generally have been carried away, when living interests of their own were at stake, and when the great orator, whose reputation stood so high, spoke from the heart, and laid bare his inmost feelings and the promptings of his soul?"^a

Skill and power, mastery of oratorical technique, and a certain concentrated *force* (the *vis* of Cicero and Quintilian) are in the minds of these Greek critics when they think of Demosthenes with his high aims and overpowering convictions. They do not, as a rule, use *δεινός* simply in the more or less colloquial sense of *δεινὸς λέγειν*.^b They hark back to

^a D. H. *De adm. vi dic. in Dem. c. 22.*

^b It is not easy to co-ordinate the various senses borne in Greek by the remarkable word *δεινός*—*terrible, strange, (uncanny), strangely strong, clever*. But (1) Herodotus and Sophocles, who are often at one on points of language, seem to be the first extant writers to couple *δεινός* and *σοφός*; (2) this use of *δεινός* ('shrewd,' 'clever,' 'subtle') *καὶ σοφός* is criticized pedantically by Prodicus in Plato's *Protagoras* 341; (3) Prodicus's criticism may suggest the conjecture that *δεινὸς λέγειν* originally meant "(awfully) clever at speech," just as *δεινὸς φαγεῖν* (Xen. *Anab.* vii. 3. 23) is used of a man with an "awful" appetite. The *δεινός* was the dangerously dexterous man. The special *δεινότης* imputed by Aeschines and Demosthenes to one another is *rhetorical cleverness*: the special *δεινότης* ascribed by Longinus to the oratory of Demosthenes is *formidable force, overwhelming intensity, awe-inspiring mastery*.

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the primitive and literal associations of the word with "fear" (*cf.* Plato, *Laches*, 198 B; Aristotle, *Nic. Eth.* 1115 a 24-26). Dionysius and Demetrius are in the habit of coupling τὸ δεινόν and τὸ φοβερόν as almost synonymous terms, and Longinus (*De subl.* c. 34) tells us that, while no one fears (φοβείται) when reading Hypereides, everybody shrinks from the unapproachable terror and might (δεινότητα καὶ δύναμιν) of Demosthenes.^a

Demetrius stands alone, among extant writers (Peripatetic or non-Peripatetic), in introducing the δεινός ("forcible") χαρακτήρ as a separate type of style. The sections in which he does this show signs of confusion and poor writing: it is not easy for him to mark off at all points the δεινός χαρακτήρ from the μεγαλοπρεπής χαρακτήρ. A natural inference is that, in initiating or adopting this classification, he has been influenced by a desire to find an independent place for Demosthenes,^b and for Demades, whom he, agreeing here again (however oddly) with Theophrastus, couples with Demosthenes in his illustrative quotations. He speaks also (§ 245) of ἡ νῦν κατέχουσα δεινότης ("the forcible style now in vogue"), an expression which may indicate that, in his day, Demosthenes' forcible style rather than that of any other Greek speaker or writer was coming more and more to be regarded as a paramount model in the Greek schools of oratory. Demosthenes is such a model in the opinion of Dionysius, who (like Cicero) ranks him as foremost

^a *Cf.* also D. H. *Ad Amm.* II. c. 2, and Demetr. *De eloc.* §§ 8, 283.

^b Into Demetrius's χαρακτήρ μεγαλοπρεπής Demosthenes hardly enters, except once for Peripatetic criticism and correction: § 8 (*cf.* *De subl.* xxxii. 2 and *De eloc.* § 250).

in each of those three types of style which, in Dionysius and Cicero, correspond to the first three named by Demetrius.^a Demetrius, going further still, assigns him a class in which he seems to stand supreme. It only needed one further step and the fluid "types" of style were, as by Hermogenes of Tarsus (A.D. 170), discarded in favour of various *ιδέαι* ("forms," "kinds") of style, among which the last and greatest is *δεινότης* (the command of all the oratorical gifts and resources), as shown in fullest measure by Demosthenes. Of *δεινότης* Hermogenes distinguishes three varieties: one which seems it and is it, a second which is it without seeming it, a third which seems it without being it. The last sort of *δεινότης* is that of the Sophists, the first is that of Demosthenes.

The Graeco-Roman date of Demetrius is thus made extremely probable, were there no other evidence one way or the other, by the main subject (the Four Types of Style) of his treatise and by his favourable attitude towards Demosthenes: in Peripatetic circles neither the fourfold classification of styles nor the exaltation of Demosthenes can well have been an early growth. Authorship in Roman times is also indicated by the use of late words and phrases, such as are found in the age of Plutarch.^b Further: in

^a Demetrius deals with his four *χαρακτήρες* in the following order: *μεγαλοπρεπής*, *γλαφυρός*, *ισχνός*, *δεινός*. The *χαρακτήρ γλαφυρός* ("smooth," "elegant," "finished") corresponds roughly to the *χαρακτήρ μέσος*, *μικτός*, *εὐκρατος*, etc., of other Greek theorists of style. *λόγιος* is noted in § 38 as a current equivalent for *μεγαλοπρεπής*.

^b Details in Roberts's larger edition (Cambridge, 1902), pp. 55-59: vocabulary (including rhetorical—*e.g.* *ἐρμηνεία* itself,—grammatical, and metrical terms) and points of grammar (*e.g.* artificial use of dual number, and capricious use or non-use of *ἄν* with optative mood). A point of diction

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§ 108 there seems to be, in the expression "broad purples," a direct reference to the *laticlave* (ἡ πλατύσημος) of the Roman senator. In §§ 128, 130, ἀστεισμός (found also in Dionysius) may, in formation and in meaning, have been influenced by the Latin *urbanitas*.^a

External evidence, on the other hand, at first sight appears to demonstrate a much earlier authorship—that of Demetrius of Phalerum (300 B.C.). At the beginning of the best and oldest (10th or 11th century) manuscript (P 1741) which preserves the treatise stands the heading: Δημητρίου Φαληρέως περὶ ἔρμηνείας ὃ ἐστὶ περὶ φράσεως. But at the end of the book the same manuscript gives Δημητρίου περὶ ἔρμηνείας simply. The belief of the present editor is that the shorter title was the original one, and that it was amplified in Byzantine times. Accordingly he has ventured to bracket, on p. 294, both ὃ ἐστὶ περὶ φράσεως (words which rightly explain ἔρμηνεία as meaning φράσις, viz. λέξις) and Φαληρέως.^b The work being clearly Peripatetic in the groundwork

not mentioned there may be added here. A good commentator on the *De eloc.* once took exception to the use of λαλουμένων in § 62: "Neque honorificum satis," said he, "de Homero dicere λαλεῖν." But in late Greek (e.g. in the New Testament) λαλεῖν is no less dignified than λέγειν. Valuable indications as to date are also furnished by the personal names found in the *De eloc.*; cf. larger edition, pp. 51-55. It is hardly likely, for example, that Demetrius of Phalerum would, as in § 289, be so detached as to speak of himself as Δημήτριος ὁ Φαληρέως.

^a Other possible Latinisms are (1) § 292, ζηλοτυπεῖν with the dative (cf. *aemulari*); (2) § 122, ὀδὸν ἀνοίγνυται τιμὴ (cf. *viam aperire, patefacere*), though with this may be compared Pindar, *Pyth.* v. 88.

^b Facsimiles of the superscription and subscription as found in P 1741 are given in Roberts's larger edition, pp. 65, 208.

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of its teaching, it was not unnatural for a copyist to attribute it, by the conjectural addition of "Phalerian," to so accomplished and versatile a leader of the Peripatetic school as Demetrius Phalereus. But in its present form the treatise cannot, for reasons fully detailed in the introduction, notes, and glossary of the larger edition, be the work of a writer who lived at Athens so early as 300 B.C. There is also external evidence, of a much earlier date than that of P 1741, for naming "Demetrius," without addition, as the author. Both the Peripatetic commentator Ammonius (about A.D. 500) and the Neo-Platonist Syrianus (a generation or two earlier) speak of "Demetrius" in terms which seem to mark him out as the writer of the work we know, and the latter appears to place him after Dionysius in order of time.^a On the whole, therefore, it seems best, on the evidence before us, to assume that the name attached to the treatise at an early date, if not originally, was "Demetrius," and Demetrius without further specification.

Demetrius was a common enough name in the Greek and the Graeco-Roman world. But, if we are free to speculate where certainty is for the moment unattainable, the present editor of the treatise would wish to revive and amplify a suggestion made by him incidentally in a letter to the *Classical Review*^b some twelve years ago.

^a The passages of Ammonius and Syrianus are cited in the larger edition, pp. 60, 61. It was not the habit of the Graeco-Roman critics to refer expressly to one another's writings, but in § 120 of *Style* the defence suggested for Polycrates may possibly be a reply to the strictures of Dionysius in his essay on *Isaeus*, c. 20.

^b*Classical Review*, xxvii. 290 (December 1913).

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The suggestion is that the writer on *Style*, whose work (as we have seen) seems on internal grounds to come later than Dionysius (30 B.C.) and earlier than Hermogenes (A.D. 170), belongs to the days of Plutarch towards the end of the first century A.D.; that he is no other than the learned and far-travelled scholar Demetrius of Tarsus, who at Delphi takes part in Plutarch's dialogue *On the Cessation of the Oracles*, being at that time on his way home from Britain to Tarsus^a; and, further, that C. W. King and H. Dessau^b are right in their view that this Demetrius, the friend of Plutarch, is identical with the Demetrius who, when residing in Britain, dedicated the two bronze tablets, bearing pious Greek inscriptions, which are now preserved in the Museum at York.^c If all this be true, it follows that the author of the disquisition on *Style* should be described as Demetrius "of Tarsus," who lived as many as four centuries later than Demetrius "of Phalerum."

^a Plutarch, *De def. orac.* c. 2 Δημήτριος μὲν ὁ γραμματικὸς ἐκ Βρεττανίας εἰς Ταρσὸν ἀνακομιζόμενος οἴκαδε.

^b *Archaeological Journal*, xxxix. (1883), 23 ff.; *Hermes*, xlv. (1911), 156 ff.

^c The inscriptions are: (1) Ὠκεανῶ | καὶ Τηθύι | Δημήτριος, and (2) Θεοῖς | τοῖς τοῦ ἡγεμονικοῦ πραιτωρίου Σκριβ. | Δημήτριος. Very few Greek inscriptions have been found in Britain, and these two are among the earliest. The Greek scholar here shows himself not only in the selection of the names Oceanus and Tethys, but in the careful addition of the *iota adscriptum*—ΩΚΕΑΝΩΙ. The Homeric scholar is seen in the reminiscence of *Iliad* xiv. 301 ἐρχομαι ὀψομένη πολυφόρβου πείρατα γαίης, | Ὠκεανὸν τε, θεῶν γένεσιν, καὶ μητέρα Τηθύϊν, where the phrase "earth's farthest bounds" may be thought to anticipate *penitus toto divisos orbe Britannos* (Virgil, *Ecl.* i. 66) and *ultimos orbis Britannos* (Horace, *Odes*, i. 35. 30).

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But what grounds, however slender, are there for conjecturing that it was Plutarch's Demetrius who wrote on *Style*?

Once we conclude, on internal (and some external) evidence, that the treatise was put together, by a Demetrius, in the latter half of the first century A.D., the field of choice is much narrowed; and, though it is dangerous to argue from silence, we do not, as a matter of fact, know of any other Demetrius during this half-century who would seem so well qualified for the literary and educational task here in question. After all, Plutarch makes us feel that his Demetrius was a scholar,^a well read and critical: one whom the company regards as its philological expert, though it rallies him now and then on the scholar's proneness to pedantry. The dialogue does not allow much scope for literary reference, but Plutarch's Demetrius shows his familiarity with Homer, Hesiod, Euripides, Heracleitus, Plato—authors who all find a place in the treatise on *Style*. He also quotes (c. 3), as from Alcaeus, the proverb "to take the claw and paint the lion from it"^b (a wholesome warning against basing, as we now are bold enough to do, broad conclusions on slender premisses); and the same proverb is found in *Style*, § 156, with the remark that Sophron had made lavish use of this and other proverbs.

Plutarch's Demetrius was (c. 2) a religious man; and the dedicator of the votive tablets at York was clearly that. The author of the treatise shows, in

^a γραμματικός (cc. 2, 23) = a scholar, man of letters, grammarian (in a broad sense).

^b Plutarch, *De def. or.* c. 3 οὐ κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντας.

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§ 71, a special interest in the songs of the Egyptian priests. Moreover, after concluding the famous chapter (c. 17) which tells that "Great Pan is dead," Plutarch makes Demetrius say "that, among the islands near Britain, many were deserted and lay scattered (Sporades), some of them bearing the names of daemons and demigods; and that he himself, by the emperor's command, made a voyage of inquiry and observation to the nearest of the deserted islands, which had a few inhabitants, all sacred persons and never molested by the Britons."^a The dramatic date of Plutarch's dialogue is known to be about A.D. 83, and we therefore have his Demetrius returning from Britain to Tarsus about the third year of Domitian's reign and the sixth year of Agricola's governorship. We can, accordingly, hardly doubt that the emperor who sent Demetrius on this special mission (πομπή τοῦ βασιλέως^b) was Domitian. The island may have been Anglesey, or one smaller and further from the coast.^c What was the mission itself? Hardly a mere bid for trade. A possible inference from Plutarch's language is that Demetrius, himself a religious man, was sent to win over, in their last refuge, the most religious men (Druids perhaps) of the Britons, and through them the Britons themselves. Long before he went to Britain, Demetrius seems^d to have been on the

^a Plutarch, *De def. or.* c. 18, tr. Prickard.

^b These words seem to mean *missu Caesaris*, and not simply to refer to a government escort on the voyage.

^c This may have been the occasion on which the York Demetrius, if identical with Plutarch's Demetrius, dedicated his tablets; or a more likely occasion may be sought in his original voyage to Britain (*cf.* p. 271, note ^γ).

^d Plut. *De def. or.* c. 45. Agricola was quaestor in Asia

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staff of a Roman governor of Cilicia, his own native province, and the province which Cicero once had administered; and there to have taken an interest in the doings of oracular shrines; and in Britain he would, like Agricola,^a desire, as a matter of state policy, to see temples built wherein men "scattered and uncivilized" (*dispersi ac rudes*) might gather and "grow used to peace and quiet."

As for the exact office held by Plutarch's Demetrius in Britain, he was probably a member of Agricola's staff and employed in some secretarial capacity, as under the Roman Empire men of letters often were. This may have been the position, too, of the York Demetrius, whether we take the *Σκριβ* of the inscription to stand for *Scriba* or *Scribonius*.^b A "γραμματικός" would also, by talk and lectures, bring the refreshment of Greek culture to Agricola and his entourage^c; Agricola himself would thus be in A.D. 64 and would then have opportunities of meeting government servants. Or they may have first come together in Rome, where Plutarch's Demetrius had no doubt spent much of the long time during which he had been absent from Tarsus.

^a Tac. *Agr.* c. 21.

^b Neither "Scriba" nor "Scribonius" nor "of Tarsus" would normally appear in any Greek literary references to an author Demetrius who was entitled to one or other of these appellations. The York dedicator describes himself as "Demetrius" simply on one of the tablets. Dionysius of Halicarnassus is often introduced as *Διονύσιος* only.

^c Viz. the "domus" of Tac. *Agr.* c. 19. This "household" would include the official staff, high and low (*cf.* "domum Caesaris" in Tac. *Hist.* ii. 92, and *οἱ ἐκ τῆς Καίσαρος οἰκίας* in *Ep. to Philipp.* iv. 22). Agricola's wife, a woman of talent and breeding, was probably with him in Britain throughout his governorship; his daughter was in Italy with her husband Tacitus; his infant son he lost in the seventh year of his British command. One of

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keeping alive those studies in philosophy and rhetoric which, as a youth, he had pursued in the Graeco-Roman university of Marseilles.^a Little disposed as Greek men of letters were to learn Latin, Plutarch's Demetrius would, at Tarsus and in Britain, have many occasions (and necessities) of doing so, and may even have seconded Agricola's effort "to give," doubtless in the Latin tongue, "the sons of British princes a liberal education."^b

Now, apart from his obvious accomplishments as a man of letters and a teacher, does the writer on *Style* show any acquaintance with such secretarial work in high places as probably fell to the lot of Plutarch's Demetrius and the Demetrius of the York tablets? We turn to § 234 of his treatise, and cannot help feeling that the words "Since occasionally we write to cities or royal personages (βασιλευσιν)" are meant to include actual cases in which the author had written to Roman emperors. Sections 289-294 strengthen the impression. Though in a Greek treatise the author naturally, and prudently, refers to incidents in the old Greek world, he is thinking of his own Roman times and their well-known risks of imperial disfavour. He is no professional sophist, boasting of his familiarity with the great and inditing congratulatory addresses to them; by him the word "sophist" is nowhere used, and in the one passage (§ 15) in which "sophistical" is found it is, with him

the York tablets is dedicated (p. 271 note e) to "the gods of the Governor's Headquarters"—the gods of Government House.

^a For Massilia as a seat of refined learning cf. Tac. *Agr.* c. 4. What Tarsus did for Hellenic culture in the Eastern Mediterranean, that Massilia did in the Western.

^b Tac. *Agr.* c. 21.

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as with us, no term of praise. Again, the sections (223-235) on letter-writing are among the very best in the book; and this we might expect if the author were not only a Peripatetic but a secretary. Whether Plutarch's Demetrius was, like the writer on *Style*, a man of Peripatetic leanings, we can hardly say on the evidence before us; we can only point out that in c. 23 he attacks an opinion of Plato's with an Aristotelian pugnacity which must have shocked the Academic doves of Plutarch's home.^a Certainly neither of the two men is wanting in self-confidence and self-assertion.^b

As a whole, the treatise may have been put together at Tarsus, and used later in Britain as notes (*ὑπομνήματα*) for lectures, or lessons, on "How to write Greek Prose"; or, as we might rather say, on "How to learn Greek through Greek," since these old Greek teachers and critics were firm believers in the Direct Method and made no use of Latin in teaching Greek to their masterful Roman pupils, but conducted them straight to the fresh and ancient springs—to οἱ ἀρχαῖοι (*Style*, §§ 67, 244), the Classics of Greece. "Treatise" too is hardly the best (though the customary) description of a manual which has no formal beginning or end, and contains no address to a friend or patron, such as is usually found in critical essays of this kind during Graeco-Roman times. Possibly *Style* was never meant for

^a The combination (for which see Stroux, *De Theophr. virt. dic.*) of Stoic with Peripatetic views in the structure of *Style* would be in keeping with a training received at Tarsus. The author also probably knew Alexandria and its library.

^b *De def.* cc. 3 and 23 may be compared with *De eloc.* §§ 15, 87, 179.

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publication ; it may owe its survival not so much to the fame of its writer as to its preservation in the household of Agricola in Britain and in Rome. If it were published after its author's death and at a distance from the main scenes of his activity, the uncertainties of its later ascription are easily accounted for.

Whoever may have written it, *Style* seems clearly to belong to that second half of the first century of our era when the loss of the freedom of speech which had once prevailed in Republican Rome was deplored alike in Tacitus's *Dialogue on Oratory*, in Quintilian's *Causes of the Decay in Eloquence* (no longer extant), and in the *Sublime* of "Longinus." Bad as the time was, there was not wanting the promise of greater liberty, of better public speaking and a wider culture. Towards the close of the century, the Latin language and literature were making rapid headway in the provinces. In the year A.D. 96 Martial^a can report the rumour that his verses are sung in Britain. Some twenty years later Juvenal says that "To-day the whole world has its Greek and its Roman Athens ; eloquent Gaul has trained the pleaders of Britain, and distant Thule talks of hiring a rhetorician."^b

Not that the author of *Style* would have cared to be called *rhetor* ; he would prefer the title of *grammaticus* ("man of letters," "teacher of letters," "scholar"). Though we are apt to think of him as a "rhetorician," he does not once use the word "rhetoric" (ἡ ῥητορικὴ). Where he speaks of "the

^a Martial xi. 3. 5, "dicitur et nostros cantare Britannia versus."

^b Juv. *Sat.* xv. 110-112, tr. G. G. Ramsay.

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rhetoricians" (§ 24) it is with a touch of irony, as with us to-day. Towards "rhetoricians," and "sophists," his bearing seems to have been as guarded as that of Aristotle himself. But, in dealing with capricious and arbitrary superiors, he found, as we have seen, the "figured speech" (§§ 287-295) of the rhetoricians useful; and this device and this spirit may perhaps be seen when, in § 108, he glances at "the shows of the rich—cornices, triglyphs, and broad purples." In such queer company, and in such ambiguous words, does he introduce the lat-clave of the haughty Roman Senator!

Demetrius of Tarsus (and the writer on *Style*, if the two are to be identified) would, not more than twenty years after St. Paul's death at Rome, be teaching Greek at York; and the years round about A.D. 80 may therefore be regarded as the birth-years of Classical Education in Great Britain. The long tradition of Greek literary study at Tarsus is suggested by the names of the Stoic Archedemus of Tarsus (130 B.C. : § 34) and the rhetorician Hermogenes of Tarsus (A.D. 170); and the vigour with which such studies could be adapted to new and high purposes is best seen in Paul of Tarsus, who was proud to be a citizen not only of Tarsus but of Rome. St. Paul's writings and his life are a standing proof that the Tarsus of Plutarch's Demetrius was serving as a linguistic and literary centre and was becoming a great link between East and West. In his Greek epistles, St. Paul can quote Epimenides and Menander; at Athens, where he quotes Aratus, he can deliver a Greek speech to a critical audience. As a great letter-writer, and one who fully understood that a good letter should be one of the two

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sides of an imaginary dialogue (*Style*, § 223), St. Paul was in the true Peripatetic tradition. Even in the minutiae of self-expression, he will be found to be in accord with that same tradition as preserved and developed in the work on *Style*. The famous thirteenth chapter in the First Epistle to the Corinthians exemplifies the *ἀσύνδετα* and the *διλογίαι* which, when used in season, are praised in *Style*, §§ 267-269, 103. His prose-rhythm is often so marked that whole passages may appropriately be arranged in the form of *hymns*. Even when (as in *Rom.* xi. 33-36) his language may partly coincide with the Greek of the Old Testament, there are signs that his individual sense of rhythm keeps him true to the best Greek precepts.

This intellectual and spiritual centrality of Tarsus is brought home to us still more by the actual career of St. Paul who at Jerusalem, Athens, and Rome could, becoming all things to all men, use the current language of those three great cities. A "Roman born,"^a he would at Tarsus itself, Greek-speaking though it was in the main, have some opportunity, when a youth, of hearing Latin, the official language of a town which, like Athens, was "no mean city."^b If, in the passage of the *Acts*,^c he used Greek (not Latin) in reply to the chief captain's question, "Tell me, art thou a Roman? And he said, Yea," surely he did so because he thought that an officer with "Lysias" as one of his names was Greek in origin. His early knowledge of Latin would be deepened

^a ἐγὼ δὲ Ῥωμαῖός εἰμι. *Acts* xvii. 28.

^b *Ib.* xxi. 39: cf. Euripides, *Ion* 8, quoted in T. E. Page's edition of the *Acts*.

^c *Ib.* xxii. 27.

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when "he abode two whole years in his own hired dwelling"^a at Rome; and it has sometimes been thought that his growing familiarity with the significance of the characteristic Roman words *gravitas* and *pietas* accounts for the fact that he uses *σεμνότης* and *εὐσέβεια* several times in his Pastoral Epistles but in none of his other Epistles.

Be all this as it may, the period to which we would venture to assign the essay on *Style* is that period (A.D. 50-100) of contact between different languages and different civilizations, between old faiths and new, when Plutarch was preparing the ground for his comparison of Demosthenes and Cicero (as part of his *Parallel Lives* of Greeks and Romans) and for the writing of his *Roman Questions*; when "Longinus" was teaching men how to admire not only Cicero and Demosthenes, but the sublimity with which the "legislator of the Jews" begins his account of the Creation; when "Philo the Jew" and Caecilius "in faith a Jew" are still remembered in Greek literary circles; when Plutarch holds "theology" to be the final goal of all philosophy and preserves for us the memory of a Demetrius who, in Britain, had known the remains of those Celtic Theological Colleges in which, as Julius Caesar^b long before tells us, young Britons were taught about the heavenly powers, the world of nature, and the survival of the human soul; when Tacitus, Pliny the Younger, and Quintilian were observing the ways of Jews or Christians; when the Gospels and the Epistles had begun to stir the minds of men; when, in short, Judaea, Rome, Greece, and even distant Britain in

^a *Acts* xxviii. 30.

^b *De bello Gallico*, vi. 14.

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the West, were playing their part in the creation of a new Europe and finding their chief channel of communication in Greek, with the promise of a wider "Hellas and Hesperia"^a yet to come, which should embrace not only Eboracum but a future Eboracum Novum—not only the York that was new to Agricola, but the New York that is planted in a world unknown (save perhaps in legend) to those races which were pioneers in the intellectual and spiritual aspirations of humanity.

"Demetrius Phalereus *De elocutione*," to give it the title it bore among scholars, was long a favourite text-book of speech and writing and literary taste in the universities of modern Europe. Milton may well have studied it at Christ's College, Cambridge. At all events, he mentions the book, under the name of "Phalereus," in his *Tractate of Education* when he borrows a striking comparison from the Stoic philosopher Zeno: "And now lastly will be the time to read with them those organic arts which enable men to discourse and write perspicuously, elegantly, and according to the fitted style of lofty, mean, or lowly.^b Logic, therefore, so much as is useful, is to be referred to this due place with all her well couched heads and topics, until it be time to open her contracted palm into a graceful and ornate Rhetoric, taught out of the rule of Plato,

^a The title of B. L. Gildersleeve's well-known book.

^b The adjective "mean" is, unfortunately, ambiguous in English. Here the sense is "intermediate." The Greek equivalents for Milton's three adjectives would, in the order in which they stand, be μέγανος, μέτρος (not ταπεινός), ἰσχυρός. "Fitted style" = τὸ ἴκον.

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Aristotle, Phalereus, Cicero, Hermogenes, Longinus." Towards the end of the eighteenth century, S. T. Coleridge, then an undergraduate at Jesus College, Cambridge, was (upon some breach of College discipline) "gated" for a month, and set the task of translating the *De elocutione* into English: whether the version was completed, and how long it survived, we do not know.

In the year 1871 two classical graduates of Cambridge, who were also excellent writers of English and workers distinguished in many lines of activity, E. A. Abbott and J. R. Seeley, brought out their *English Lessons for English People*. In what they themselves describe as "a practical text-book" of English, there is a point of coincidence between them and Demetrius which is specially worthy of note, whether it is accidental or designed. They find it convenient to apply the terms *simple*, *elevated*, *graceful*, and *forcible*, to the characteristic styles of various English poets — Wordsworth, Milton, Tennyson, Shakespeare.

It is in his practical application of the general principles of good taste and aesthetic discrimination to the art of prose-writing that the strength of Demetrius lies; and the soundness of his precepts and their permanent value may be inferred from the ease with which they can be illustrated, as in the present edition, by examples drawn from English literature, not only prose but (as with him) poetry as well. His handbook is not to be ranked with works so great as the *Poetics* and the *Rhetoric*. These too are, in a manner, practical; but they are the product of a master mind, and one of them stands in a class apart through having as its subject the

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transcendent theme of poetry. When he turns to rhetoric, Aristotle is interested not so much in its relation to style, as in its widest bearings—logical, ethical, political: he defines rhetoric as “the faculty of observing in any given case the available means of persuasion,” and busies himself with the discovery of arguments or inducements which can convince the mind, and bend the will, of men. Demetrius does not take so wide a range as that. Nor has he the breadth, and other great qualities, of “Longinus.” In one respect, no doubt, he is broader. He treats of four types of style; Longinus of one only—the sublime. The *ὑψος* (“height,” “elevation,” “sublimity”^a) of Longinus corresponds closely to the *χαρακτήρ μεγαλοπρεπῆς* of Demetrius. The noun *ὑψος*, and the adjective *ὑψηλός*, were, by the Greek literary critics, often used to describe the style of Plato; and in his own way of writing, thinking, and feeling, Longinus is influenced above all by that supreme master of imaginative prose. The *Poetics* is of unsurpassed interest because in it Aristotle the man of science inquires, as an epoch closes, into the secrets of the great poetry of Greece; Longinus, the literary enthusiast, is in his own way unique because, at a time when the three great ancient literatures were coming to know one another and the Greek language was spreading far and wide, he is under the spell of Plato who, with the poetry of his prose, has quickened fresh votaries from age to age.

Among the weaknesses of *Style* may be reckoned

^a The earliest English translations of the treatise give, as its title, (1) “Of the Height of Eloquence” (Hall, 1652), (2) “Of the Loftiness or Elegancy of Speech” (Pulteney, 1680). Boileau’s rendering “*Traité du sublime ou du merveilleux dans le discours*” eventually won the day.

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sundry repetitions, inconsistencies, and digressions : defects which may be partly due, as already suggested, to want of revision for publication. A more serious fault is one in which its author differs widely from Aristotle. While Aristotle is inclined to say much about subject matter and little about style, his chief concern being with thought rather than with language its instrument, Demetrius sways the other way and is apt to busy himself with the expression of thought to the partial neglect of thought itself. Though we do not forget that " expression " is his subject, we feel some impatience when (§§ 4, 238) he assails the short clauses, one following another, with which Hippocrates, at the beginning of his most famous book, arrests attention for memorable thoughts in an unusual, because unperiodic, way. Still, we have reason to be grateful to Demetrius for his special point of view. Of the subject matter we can to-day more readily judge than of the form and sounds in which it is conveyed ; and here these Graeco-Roman critics give us the stimulus of an added appreciation and enjoyment ; we are borrowing Greek ears and Greek taste in order the better to catch the living accents of the great Greek authors. And it is the great authors to whom Demetrius makes his appeal, whether or no we can always follow him in his praise or strictures. The very first writers he cites are (in the order given) : Hecataeus, Xenophon, Hippocrates, Plato, Archilochus, Anacreon, Homer, Demosthenes. We cannot but prize a Greek critic who quotes freely from Homer and shows special delight in those passages of the *Odyssey* where Nausicaa (like Artemis) is easily known among her maidens, beautiful though they are one and all ; or

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the nightingale sings her lovely song in the first season of spring. To Sappho, too, Demetrius appeals repeatedly, and finely says that in the texture of her poetry "every lovely word is inwoven." ^a Plato also is cited often, and the Sophron whom Plato admired and Graeco-Roman critics seldom quote. From Aristophanes lines are adduced which show a perception, not too common in Greek writers, of his liking for parody, hyperbole, and surprise-jests ^b: the same welcome sense of humour being seen in such sections as 79 and 170.

Though scanty, Demetrius's remarks on the relation of style to subject are sound and useful. He recognizes that the subject must create the style—that a great theme is necessary to the grand style, which otherwise will be merely grandiose; and that no beauty of language can ennoble what is essentially base. He is a broad-minded literary critic rather than a narrow rhetorical theorist, and draws literary analogies from great works of sculpture, ^c knowing that the principles of all fine art are the same. He sees, ^d with Theophrastus, that distinction comes to style no less through what is *not* said than through what *is* said: much should be left to the reader's own perception and imagination. He praises lucidity, and tells us why the language of Heraclitus is obscure. ^e Bombast and bathos are among the faults he ridicules, together with preciosity and affectations of all sorts. ^f Each style has, he sees, the defects of its qualities, and the greater the height attempted

^a § 166.

^b §§ 150, 152, 161.

^c § 14.

^d § 222.

^e §§ 191, 192.

^f §§ 114, 115, 119, 121, 186-8, 239, 304. The elaborate term *ξηροκακοξηλα* is particularly noteworthy.

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the greater is apt to be the fall. Even so useful a device as antithesis can, he points out, be overdone and seem like false artifice,^a whereas all good prose is, as he assumes throughout, the offspring neither of artifice nor negligence but (like poetry) of art.

Many niceties in Greek prose-writing which we are prone to miss to-day Demetrius brings before us, such as the choice of words with noble associations; the use of a rhythm (*a prose mesurée*^b) which will pay special heed to the beginning and the end of sentences; the recognition of the fact, now coming into view once more, that there is such a thing as a *stage-language*—one in which the actor finds it easy to make us think with him and feel with him.^c Proverbs also are valued by Demetrius when they are used in season; he sees how important it is for artistic prose to keep in touch with the familiar thought and language of the people—with the vulgar tongue (*ἡ συνήθεια*). The part which the proverb plays in the field of popular philosophy is well indicated in § 232: “it is the wisdom of a people, it is the wisdom of the world.”^d Its frequent use in letter-writing is there recommended: a precept endorsed, as we know, by the practice of Cicero.

^a § 250.

^b Even so great an artist in the finer medium of verse as Milton too often forgets, in his controversial writings, that there must be “measure” (*μέτρον*) in prose; prose must not sprawl illimitably. Demetrius makes this clear from the start; he also recognizes the need of variety—of intermingling shorter with longer clauses or sentences, and of passing from one type of style to another.

^c §§ 193, 194.

^d Cf. Roberts, *Demetrius on Style* (Cambridge, 1902), pp. 259-262.

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The sections on the art of letter-writing (§§ 223-235) include the definition of a letter as "the heart's good wishes in brief." In his reference (§§ 61, 62) to Homer's brief glorification of Nireus of Syme, the little island in the Dodecanese, Demetrius is following Aristotle's *Rhetoric*, but he puts his point effectively in his own way. The example from Ctesias in § 216 is apparently chosen by himself, and it is certainly presented with remarkable taste and feeling. Altogether we feel, when we read Demetrius, that we are being carried back to the great era of Greece though four centuries have passed since it ended, and that our author, with Aristotle and Theophrastus as his chief guides, shows Peripatetic point, good sense, and brevity. His own way of writing is, in the main, spare and plain—that *χαρακτήρ ἰσχνός* under which some of the best qualities of style are grouped by him—clearness, vividness, naturalness, persuasiveness.

It is this carrying back to the great writers of Greece and the very words they uttered that we need to-day. Demetrius and the other Graeco-Roman critics should not themselves absorb too much of the reader's time, in an age when so large a body of noble world-literature lies behind us. But, as aids to literary enjoyment and appreciation, it is important that the essays of such critics should be made at once easy of access and of understanding to modern students, and it is for that reason that Demetrius claims and deserves a place in this Classical Library.

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TEXT

The Greek text is based on a collation, by the present editor, of the famous Paris codex (P 1741) which contains not only Demetrius but the *Poetics* and the *Rhetoric* of Aristotle. All important deviations from this manuscript (which is here denoted by the letter P) are given as they occur, and its obvious clerical errors are occasionally mentioned in order to indicate its general character. Some inconsistencies (e.g. in the use or omission of *ἀν* with the optative) are retained in the text. Where a manuscript is comparatively old (in this case, the 10th or 11th century) and generally sound, it seems best to follow it as closely as possible, while recording in the footnotes the conjectures made at various times by good scholars in passages where there is room for doubt.

BIBLIOGRAPHY

A full bibliography, up to the year 1902, of the editions, translations, and occasional writings which have been concerned with Demetrius is given in the present editor's larger work, pp. 311-316 ("Demetrius on Style: the Greek text of Demetrius 'De elocutione,' edited after the Paris manuscript, with introduction, translation, facsimiles, etc., by W. Rhys Roberts: Cambridge, 1902"). During the four centuries which open with the *editio princeps* of Aldus Manutius in 1508, work on Demetrius has been done by various Italian, German, French, and other scholars, the two editions of Victorius (1552, 1562) being of special importance. The first English translation,

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here revised for the Loeb Library, is that by Roberts. The first complete German translation, by Emil Orth, was issued in 1923: E. Orth, *Demetrios vom Stil*, München (Max Hueber). Orth has also contributed papers to the *Philologische Wochenschrift* in the following years: (1) 1922, p. 887, "Demetrios § 214"; (2) 1922, pp. 1003-8, "Demetria"; (3) 1923, pp. 909-911, "Zu Demetrios"; (4) 1925, pp. 778-783, "Ein Fragment des Herodoros. Zu Demetrios § 66"; (5) 1926, "Ein Fragment des Kynikers Diogenes. Zu Demetrios § 171." Orth's separate publication "Logios" (Verlag Maria Martental, bei Kaisersesch: 1926) is a comprehensive study, with λόγιος = μεγαλοπρεπής, Demetr. § 38, as its starting-point. Mention may also be made of A. Kappelmacher's "Bemerkungen und Übersetzungsprobe zu Pseudo-Demetrios," Nikolsburg, 1903: Fortsetzung, 1904; A. Brinkmann, "Zu Dionysios' Brief an Pompeius und Demetrios περί ἐρμηνείας," *Rheinisches Museum*, vol. lxxix. (year 1914), pp. 255-266; F. Boll, "Zu Demetrios de Elocutione," *Rhein. Mus.* vol. lxxii. (year 1917-18), pp. 25-33; H. Richards, "Notes on Demetrios περί ἐρμηνείας," *Classical Review*, vol. xx. (1906), p. 393. The characteristics of Demetrios, and other Greek critics, are discussed in J. D. Denniston's recent (1924) volume on "Greek Literary Criticism." Some incidental illustration of various points in *Style* will be found in Roberts's editions of Longinus's *On the Sublime*, and Dionysius's *Three Literary Letters* and *Literary Composition*, as well as in his translation of Aristotle's *Rhetoric* (Oxford, 1924).

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TABULAR ANALYSIS

[The numbers refer to sections of the treatise.]

I. *Preliminary Remarks on the Period, etc.*

1-8. The "members" (κῶλα): and their appropriate length.

9. The "phrase" (κόμμα).

10, 11 ff. The "period" (περίοδος).

12-18. The periodic and the disjointed style (ἐρμηνεία κατεστραμμένη, ἐρμηνεία διηρημένη). Number of members in a period.

19. The narrative period (περίοδος ἱστορική).

20. The rhetorical period (περίοδος ῥητορική).

21. The conversational period (περίοδος διαλογική).

22-24. Periods formed of contrasted or antithetical members (ἐξ ἀντικειμένων κῶλων περιόδοι).

25. Symmetrical members (κῶλα παρόμοια).

26-29. Members with similar terminations (ὁμοιοτέλευτα). Cautions with regard to their use.

30-33. The enthymeme (ἐνθύμημα). Difference between enthymeme and period.

34, 35. The member (κῶλον) as defined by Aristotle and Archedemus.

II. *The Four Types of Style—The Elevated Style*

36, 37. The four types of style (χαρακτῆρες τῆς ἐρμηνείας) are: the plain (ἰσχνός), the elevated (μεγαλοπρεπής), the elegant (γλαφυρός), the forcible (δεινός).

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38-127. General subject: the elevated style (χαρακτήρ μεγαλοπρεπής, or λόγιος), with the following subdivisions:

(1) Elevation in composition or arrangement, σύνθεσις μεγαλοπρεπής, 38-74;

(2) Elevation in subject matter, πράγματα μεγαλοπρεπή (= διάνοια μεγαλοπρεπής), 75, 76;

(3) Elevation in diction, λέξεις μεγαλοπρεπής, 77-113;

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59-67. Figures of speech (σχήματα λέξεως).

68-74. Hiatus (σύγκρουσις φωνηέντων).

78-88. Metaphor (μεταφορά).

89, 90. Simile (εἰκασία) and comparison (παραβολή).

91-93. Onomatopoeic or coined words (ὀνόματα πεποιημένα).

99-102. Allegory (ἀλληγορία).

103-105. Brevity, aposiopsis, indirect and harsh-sounding expressions, etc.

106-111. Epiphoneme (ἐπιφώνημα).

112, 113. Poetical colour in prose (τὸ ποιητικὸν ἐν λόγοις).

III. *The Elegant Style*

128-189. General subject: the elegant style (χαρακτήρ γλαφυρός), with the following subdivisions and topics:

(1) Charm and gaiety of expression, χαριεντισμὸς καὶ ἴλαρὸς λόγος, 128-172.

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- (a) Kinds of grace and their elements, εἶδη τῶν χαρίτων καὶ ἐν τίσιν, 128–136.
- (b) Sources of grace, τόποι τῆς χάριτος, 137–162.
- (a) Sources in diction and composition, τόποι τῆς λέξεως καὶ τῆς συνθέσεως: Figures, etc., 137–155.
- (β) Sources in subject matter, τόποι τῶν πραγμάτων: Proverbs, Fables, Comparisons, Hyperboles, etc., 156–162.
- (c) Difference between the laughable (τὸ γελοῖον) and the graceful (τὸ εὐχαρι), 163–172.
- (2) Elegant diction, beautiful and smooth words (λέξεις γλαφυρά: ὀνόματα καλὰ καὶ λεία), 173–178.
- (3) Elegant composition, σύνθεσις γλαφυρά, 179–185.
- (4) Affected style (χαρακτήρ κακόζηλος) as the correlative vice of the elegant style, 186–189.

IV. *The Plain Style*

190–235. General subject: the plain style (χαρακτήρ ἰσχνός), with the following subdivisions:

- (1) Plain subject matter, πράγματα ἰσχνά, 190.
- (2) Plain diction, λέξεις ἰσχνή, 190, 191.
- (3) Plain composition, σύνθεσις ἰσχνή, 204–208.
- (4) Arid style (χαρακτήρ ξηρός) as the correlative vice of the plain style, 236–239.

Special topics in the following sections:

191–203. Concerning clearness, περὶ τῆς σαφηνείας. [Also: concerning stage-style and concerning resumptive repetition, περὶ ὑποκριτικῶν καὶ περὶ ἐπαναλήψεως, 194 ff.]

209–220. Concerning vividness, περὶ τῆς ἐναργείας.

221, 222. Concerning persuasiveness, περὶ τῆς πιθανότητος.

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223-235. Concerning the epistolary style, *περὶ τοῦ ἐπιστολικοῦ χαρακτήρου*. This is to be regarded (*cf.* 235) as a blend of the plain and the graceful styles.

V. *The Forcible Style*

240-304. General subject: the forcible style (*χαρακτήρ δεινός*), with the following subdivisions:

(1) Forcible subject matter, *πράγματα δεινά*, 240.

(2) Forcible composition, *σύνθεσις δεινή*, 241-271.

(3) Forcible diction, *λέξεις δεινῆ*, 272-286.

(4) Concerning the unpleasant style, *περὶ τοῦ ἀχάριτος χαρακτήρου*, 301-304.

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287-298. Concerning figured language, *περὶ τοῦ ἐσχηματισμένου λόγου*

299, 300. Concerning hiatus in forcible passages, *περὶ συγκρούσεως ἐν δεινότητι*.

ΔΗΜΗΤΡΙΟΥ

[ΦΑΛΗΡΕΩΣ]

ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

[Ο ΕΣΤΙ ΠΕΡΙ ΦΡΑΣΕΩΣ]

I

P. fol. 226 r. "Ὡσπερ ἡ ποίησις διαιρεῖται τοῖς μέτροις, οἷον ἡμιμέτροις¹ ἢ ἑξαμέτροις ἢ τοῖς ἄλλοις, οὕτω καὶ τὴν ἑρμηνείαν τὴν λογικὴν διαιρεῖ καὶ διακρίνει τὰ καλούμενα κῶλα, καθάπερ ἀναπαύοντα τὸν λέγοντά τε καὶ τὰ λεγόμενα² αὐτά, καὶ ἐν πολλοῖς ὅροις ὀρίζοντα τὸν λόγον, ἐπεὶ τοι μακρὸς ἂν εἴη καὶ ἄπειρος καὶ ἀτεχνῶς πνίγων τὸν λέγοντα.

2 Βούλεται μέντοι διάνοιαν ἀπαρτίζειν τὰ κῶλα ταῦτα, ποτὲ μὲν ὅλην διάνοιαν, οἷον ὡς Ἐκαταῖος φησιν ἐν τῇ ἀρχῇ τῆς ἱστορίας, "Ἐκαταῖος Μιλήσιος ὧδε μυθεῖται". συνειληπται γὰρ διάνοια τῷ κῶλῳ ὅλῳ ὅλῃ, καὶ ἀμφω συγκαταλήγουσιν. ἐνίοτε μέντοι τὸ κῶλον ὅλην μὲν οὐ συμπεραιοῖ διάνοιαν, μέρος δὲ ὅλης ὅλον· ὡς γὰρ

¹ οἷον ἢ διμέτροις Muretus : οἷον ἢ τριμέτροις Spengel.

² λέγοντά τε καὶ τὰ λεγόμενα Finckh : λόγον τὰ τε καταλεγόμενα P.

DEMETRIUS

ON STYLE

I

As verse is articulated by measures (such as the hemistich,^a the hexameter, and the like), so also is prose style articulated and marked out by what are called "members."^b These members give rest, one might say, to the speaker and his discourse; they set bounds to its various parts, since it would otherwise extend itself without limit and would simply run the speaker out of breath.

But the proper function of such members is to indicate the conclusion of a thought. Sometimes a member is a complete thought in itself, as for example Hecataeus opens his *History* with the words "Hecataeus of Miletus thus relates,"^c where a complete member coincides with a complete thought and both end together. Sometimes, however, the member constitutes not a complete thought, but a part of it, yet a complete part. For just as the

^a Cf. μέτρων ἡμισέων in § 180. The meaning here is "short lines, long lines, or lines generally." See §§ 4, 5.

^b cola: limbs of a period, clauses of a sentence. Cf. § 34 and Aristotle, *Rhetoric*, iii. c. 9.

^c Hecat. *Fragm.* 332, C. F. Müller, *F.H.G.* i. p. 25.

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τῆς χειρὸς οὔσης ὅλου τινὸς μέρη αὐτῆς ὅλα ὀλης¹ ἐστίν, οἷον δάκτυλοι καὶ πῆχυς². ἰδίαν γὰρ περιγραφὴν ἔχει τούτων τῶν μερῶν ἕκαστον, καὶ ἴδια μέρη· οὕτω καὶ διανοίας τινὸς ὀλης οὔσης μεγάλης ἐμπεριλαμβάνοιτ' ἂν μέρη τινὰ αὐτῆς ὀλόκληρα ὄντα καὶ αὐτά.

3 "Ὡσπερ ἐν τῇ ἀρχῇ τῆς Ἀναβάσεως τῆς Ξενοφῶντος τὸ τοιοῦτον, " Δαρείου καὶ Παρυσάτιδος " μέχρι τοῦ " νεώτερος δὲ Κῦρος," συντετελεσμένη πᾶσα διάνοιά ἐστιν· τὰ δ' ἐν αὐτῇ κῶλα δύο μέρη μὲν αὐτῆς ἐκάτερόν ἐστι, διάνοια δὲ ἐν ἐκατέρῳ πληροῦταί τις, ἴδιον ἔχουσα πέρασ, οἷον " Δαρείου καὶ Παρυσάτιδος γίνονται παῖδες." ἔχει γάρ τινα ὀλοκληρίαν ἢ διάνοια αὐτῆ καθ' αὐτήν, ὅτι ἐγένοντο Δαρεῖω καὶ Παρυσάτιδι παῖδες. καὶ ὡσαύτως τὸ ἕτερον κῶλον, ὅτι " πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κῦρος." ὥστε τὸ μὲν κῶλον, ὡς φημί, διάνοιαν περιέξει τινὰ πάντη πάντως, ἦτοι ὄλην ἢ μέρος ὀλης ὅλον.

4 Δεῖ δὲ οὔτε πάνυ μακρὰ ποιεῖν τὰ κῶλα, ἐπεὶ τοι γίνεται ἄμετρος ἢ σύνθεσις ἢ δυσπαρακολούθητος· οὐδὲ γὰρ ἢ ποιητικὴ ὑπὲρ ἐξάμετρον ἦλθεν, εἰ μὴ που ἐν ὀλίγοις· γελοῖον γὰρ τὸ μέτρον ἄμετρον εἶναι, καὶ καταλήγοντος τοῦ μέτρου ἐπιλεληῆσθαι ἡμᾶς πότε³ ἤρξατο. οὔτε δὴ⁴ τὸ μῆκος τῶν κῶλων πρέπον τοῖς λόγοις διὰ τὴν ἀμετρίαν, οὔτε ἢ μικρότης, ἐπεὶ τοι γίνοιτ' ἂν ἢ λεγομένη ξηρὰ σύνθεσις, οἷον ἢ τοιάδε " ὁ βίος βραχύς, ἢ τέχνη μακρά, ὁ

¹ ὀλης Victorius : ὀλη P.

² πῆχυς Schneider : πῆχεις P.

³ πότε Schneider : ἢ ὅτε (sic) P.

⁴ οὔτε δὴ Victorius : οὔτε δὲ P.

arm, which is a whole of a certain kind, has parts such as fingers and forearm which themselves again are wholes, inasmuch as each of them has its own limits and its own parts; so also a complete thought, when it is extensive, may very well comprise within itself parts which themselves are integral.

At the beginning of the *Anabasis* of Xenophon an example will be found, in the words "Darius and Parysatis" down to "the younger Cyrus."^a This is a fully completed thought, of which the two members contained in it are parts; but each of these, within its own limits, conveys a meaning which is in a manner complete. Take the first words: "Darius and Parysatis had sons." The thought that sons were born to Darius and Parysatis has its own completeness. The second member, in the same way, conveys the complete thought that "the elder was Artaxerxes, the younger Cyrus." Accordingly, as I maintain, a "member" must in all cases be understood to comprise a thought, either complete, or a part of the whole complete in itself.

Members should not be made very long; otherwise the composition becomes unwieldy or hard to follow. For even poetry, with rare exceptions, is not written in measures of greater length than six feet, since it would be absurd that measure should be without measure, and that by the time the line comes to an end we should have forgotten when it began. But if long members are out of place in prose owing to their unwieldy character, so also are brief members, for the reason that they produce the so-called "arid" composition, exemplified in the words "life is short,

^a Xen. *Anab.* i. 1 Δαρειου καὶ Παρυσάτιδος γίγονται παῖδες δύο, πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κύρος.

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καιρός ὀξύς." κατακεκομμένη γὰρ ἔοικεν ἢ σύνθεσις καὶ κεκερματισμένη,¹ καὶ εὐκαταφρόνητος διὰ τὸ μικρὰ σύμπαντα ἔχειν.

5 Γίνεται μὲν οὖν ποτε καὶ μακροῦ κώλου καιρός, οἷον ἐν τοῖς μεγέθεσιν, ὡς ὁ Πλάτων φησί, " τὸ γὰρ δὴ² πᾶν τόδε τοτὲ μὲν³ αὐτὸς ὁ θεὸς πορευόμενον συμποδηγεῖ⁴ καὶ συγκυκλεῖ." σχεδὸν γὰρ τῷ μεγέθει τοῦ κώλου συνεξήρηται καὶ ὁ λόγος. διὰ τοῦτο καὶ ἐξάμετρον ἠρώον τε ὀνομάζεται
226 v. ὑπὸ τοῦ μήκουσ καὶ πρέπον | ἠρωσιν, καὶ οὐκ ἂν τὴν Ὀμήρου Ἰλιάδα πρεπόντως τις γράψειεν⁵ τοῖς Ἀρχιλόχου βραχέσιν, οἷον

ἀχθυμένη σκυτάλη

καὶ

τίς σὰς παρήειρε φρένας;

οὐδὲ τοῖς Ἀνακρέοντος, <ὡς>⁶ τὸ

φέρ' ὕδωρ, φέρ' οἶνον, ᾧ παῖ·

μεθύοντος γὰρ ὁ ῥυθμὸς ἀτεχνῶς γέροντος, οὐ μαχομένου ἠρωος.

¹ κατακεκομμένη . . . κεκερματισμένη Schneider.

² τὸ γὰρ πᾶν sine δὴ codd. Platonis.

³ τοτὲ μὲν codd. Plat.: τὸ μὲν P.

⁴ πορευόμενον συμποδηγεῖ codd. Platonis: πορευόμενος ποδηγεῖ P.

⁵ γράψειεν Victorius: γράφει ἐν P.

⁶ ὡς post -os omissum restitui; cf. §§ 268, 270, 272.

^a Hippocr. *Aphorism.* i. 1 (Littre, *Œuvres complètes d'Hippocrate*, iv. 458). In the text of Hippocrates, δέ is found in the clauses that follow the first, as also in § 238 below. By ἡ τέχνη Hippocrates probably meant "the Art," viz. Medicine. τέχνη was not, to him, a manual of rhetoric. See, further, W. H. S. Jones (Loeb Hippocrates, Preface), 298

art long, opportunity fleeting." ^a For the composition here seems to be minced fine, and may fail to impress because everything about it is minute.

Occasionally, however, a long member is appropriate. For example, in elevated passages, as when Plato says: "At times God himself taketh part in guidance of the universe and aideth its revolution."^b The elevation of the language corresponds, it may be said, with the size of the member. That is why the hexameter is called heroic, because its length fits it for heroes. The *Iliad* of Homer could not fittingly be written in the brief lines of Archilochus, as

Staff sorrow-stricken ; ^c

or

Who made thy wits swerve from the track ? ^d

nor in the lines of Anacreon, as

Bring water, bring wine too, page-boy. ^e

That is just the rhythm for an old man drunk, but not for a hero in battle.

"The aphorism became unpopular, even among the Coan physicians, and gave place to the rhetorical prose style characteristic of the early fourth century. . . . The aphorism, as a Greek literary form, died out, at least as far as medicine and science generally were concerned." The advantages of *variety* were forgotten.

^b Plat. *Politicus* 269 c τὸ γὰρ πᾶν τοτὲ μὲν αὐτὸς ὁ θεὸς συμποδηγεῖ πορευόμενον καὶ συγκυκλεῖ, τοτὲ δ' ἀνήκεν, ὅτε αἱ περιόδοι τοῦ προσήκοντος αὐτῷ μέτρον εἰλήφωσιν ἤδη χρόνου, κτλ.

^c Archil. *Fragm.* 89 Bergk *P.L.G.*⁴—Here, and elsewhere, the verse renderings are, for the most part, from the hand of Mr. A. S. Way.

^d Archil. *Fragm.* 94 Bergk⁴.

^e Anacr. *Fragm.* 62 Bergk⁴.

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- 6 Μακροῦ μὲν δὴ κώλου καιρὸς γίνοιτ' ἂν ποτε διὰ ταῦτα· γίνοιτο δ' ἂν ποτε καὶ βραχέος, οἷον ἦτοι μικρόν τι ἡμῶν λεγόντων, ὡς ὁ Ξενοφῶν φησιν, ὅτι ἀφίκοιντο οἱ Ἕλληνες ἐπὶ τὸν Τηλεβόαν ποταμόν· “οὗτος δὲ ἦν μέγας μὲν οὖ, καλὸς δέ.¹” τῇ γὰρ μικρότητι καὶ ἀποκοπῇ τοῦ ῥυθμοῦ συνανεφάνη καὶ ἡ μικρότης τοῦ ποταμοῦ καὶ χάρις· εἰ δὲ οὕτως ἐκτείνας αὐτὸ εἶπεν, “οὗτος δὲ μεγέθει μὲν ἦν ἐλάττων τῶν πολλῶν, κάλλει δὲ ὑπερεβάλλετο πάντας,” τοῦ πρέποντος ἀπετύγχανεν ἄν, καὶ ἐγίγνετο ὁ λεγόμενος ψυχρὸς· ἀλλὰ περὶ ψυχρότητος μὲν ὕστερον λεκτέον.
- 7 Τῶν δὲ μικρῶν κώλων κὰν δεινότητι χρῆσις ἐστὶ· δεινότερον γὰρ τὸ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον καὶ σφοδρότερον, διὰ καὶ οἱ Λάκωνες βραχυλόγοι ὑπὸ δεινότητος· καὶ τὸ μὲν ἐπιτάσσειν σύντομον καὶ βραχύ, καὶ πᾶς δεσπότης δούλῳ μονοσύλλαβος, τὸ δὲ ἰκετεύειν μακρόν καὶ τὸ ὀδύρεσθαι. αἱ Λιταὶ καθ' Ὀμηρον καὶ χωλαὶ καὶ ῥυσαὶ ὑπὸ βραδυτήτος, τουτέστιν ὑπὸ μακρολογίας, καὶ οἱ γέροντες μακρολόγοι διὰ τὴν ἀσθένειαν.
- 8 Παράδειγμα δὲ βραχείας συνθέσεως τὸ “Λακε-

¹ καλὸς μὲν, μέγας δ' οὗ Xenophontis codd.

^a Xen. *Anab.* iv. 4. 3. Demetrius's quotations often differ slightly from the traditional Greek texts.

^b The writer who is a “frost,” through his bad taste. Cf. §§ 114-127; Arist. *Rhet.* iii. c. 3; Longinus, *De subl.* cc. 3, 4. When the poetaster Theognis (Χίων) was produc-

Sometimes, then, a long member may be appropriate for the reasons given; at other times a short one may be fitting, as when our subject is something small. Xenophon, for example, says of the river Teleboas, in the passage where he describes the arrival of the Greeks on its banks: "this river was not large; beautiful it was, though."^a The slight and broken rhythm brings into relief both the smallness of the river and its grace. If Xenophon had expanded the idea and said: "this river was in size inferior to most rivers, but in beauty it surpassed them all," he would have failed in taste, and we should have had the so-called frigid^b writer. Concerning frigidity, however, we must speak later.

Short members should also be employed in forcible passages. For there is greater force and intensity when much meaning is conveyed in a few words. Accordingly it is just because of their force that the Lacedaemonians are chary of speech. Command is always concise and brief, every master being curt^c towards his slave, but supplication and lamentation are lengthy. The Prayers in Homer are represented as wrinkled and lame^d in allusion to their tardiness, which is tantamount to saying their prolixity. Old men, too, are prolix owing to their feebleness.

As an instance of brief composition the following may be given: "The Lacedaemonians to Philip: ing a tragedy at Athens, the rivers in Thrace were frozen (Aristophanes, *Ach.* 139; cf. *Thesm.* 170).

^c Greek "monosyllabic." Cf. Erasmus, in the *Adages*, "omnis herus servo monosyllabus."

^d Hom. *Il.* ix. 502:

καὶ γὰρ τε Διταὶ εἰσι Διὸς κοῦραι μεγάλοιο,
χωλαὶ τε ῥυσαὶ τε παραβλῶπές τ' ὀφθαλμῶ.

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δαιμόνιοι Φιλίππῳ· Διονύσιος ἐν Κορίνθῳ.” πολὺ γὰρ δεινότερον φαίνεται ῥηθὲν οὕτω βραχέως, ἢ εἴπερ αὐτὸ μακρῶς ἐκτείναντες εἶπον, ὅτι ὁ Διονύσιός ποτε μέγας ὢν τύραννος ὥσπερ σὺ ὁμῶς νῦν ἰδιωτεύων οἰκεῖ Κόρινθον. οὐ γὰρ ἔτι διὰ πολλῶν ῥηθὲν ἐπιπλήξει ἐώκει, ἀλλὰ διηγήματι, καὶ μᾶλλον τιμὴν διδάσκοντι, οὐκ ἐκφοβοῦντι· οὕτως ἐκτεινόμενον ἐκλύεται τοῦ λόγου τὸ θυμικὸν καὶ σφοδρὸν. ὥσπερ τὰ θηρία συστρέψαντα ἑαυτὰ μάχεται, τοιαύτη τις ἂν εἴη συστροφή καὶ λόγου καθάπερ ἐσπειραμένου πρὸς δεινότητα.

- 9 Ἡ δὲ τοιαύτη βραχύτης κατὰ τὴν σύνθεσιν κόμμα ὀνομάζεται. ὀρίζονται δ' αὐτὸ ὧδε, κόμμα ἐστὶν τὸ κώλου ἔλαττον, οἷον τὸ προειρημένον, τότε “ Διονύσιος ἐν Κορίνθῳ,” καὶ τὸ “ γνῶθι σεαυτόν,” καὶ τὸ “ ἔπου θεῶ,” τὰ τῶν σοφῶν. ἔστι γὰρ καὶ ἀποφθεγματικὸν ἢ βραχύτης καὶ γνωμολογικόν, καὶ σοφώτερον τὸ ἐν ὀλίγῳ πολλὴν διάνοιαν ἠθροῖσθαι, καθάπερ ἐν τοῖς σπέρμασιν
 227 r. δένδρων ὅλων | δυνάμεις· εἰ δ' ἐκτείνοιτό τις τὴν γνώμην ἐν μακροῖς, διδασκαλία γίνεται τις καὶ ῥητορεία ἀντὶ γνώμης.
- 10 Τῶν μέντοι κώλων καὶ κομμάτων τοιούτων συντιθεμένων πρὸς ἄλληλα συνίστανται αἱ περίοδοι ὀνομαζόμεναι. ἔστιν γὰρ ἡ περίοδος σύστημα ἐκ

^a Cf. §§ 102, 241. This Laconic letter to Philip of Macedon is an apt reminder that other tyrants have ere

Dionysius at Corinth."^a For it is felt to be more forcible when thus briefly put than if the Lacedaemonians had said at full length that Dionysius, although once a mighty monarch like yourself, now resides at Corinth in a private station. Once the statement is made in detail, it resembles not a rebuke but a thing narrated; it suggests the expositor rather than the intimidator. The passion and vehemence of the words are enfeebled when thus extended. As a wild beast gathers itself together for the attack, so should discourse gather itself together as in a coil in order to increase its force.

Such brevity in composition gives rise to the term "chip" or "phrase."^b A "phrase" is commonly defined as "that which is less than a member," for example the already quoted words "Dionysius at Corinth," and the two sayings of the sages "Know thyself" and "Follow God." For brevity suits apophthegms and maxims; and it is a mark of superior skill to compress much thought in a little space, just as seeds contain potentially entire trees. Draw out the maxim at full length, and it becomes a lecture or a piece of rhetoric rather than a maxim.

From the union of a number of these members and phrases are formed what are called "periods." Now the period is a combination of members or

now fallen from power—and become schoolmasters, teaching for a pittance in some gay city. For the brevity *cf.* "And as Jehu entered in at the gate, she said, Had Zimri peace, who slew his master?" (2 Kings, ix. 31).

^b κόμμα: a thing chopped or cut, chip, segment, short clause (Latin *incisum*, French *incise*). As terms of punctuation we still use "comma," "colon," "period." The metaphor in "period" is that of a "full-orbed," "rounded," "circular" sentence; *cf.* §§ 10, 11.

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κώλων ἢ κομμάτων εὐκαταστροφῶς εἰς¹ τὴν διάνοϊαν τὴν ὑποκειμένην ἀπηρτισμένον, οἷον “ μάλιστα μὲν εἵνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελύσθαι τὸν νόμον, εἶτα καὶ τοῦ παιδὸς εἵνεκα τοῦ Χαβρίου, ὠμολόγησα τούτοις, ὡς ἂν οἶός τε ὦ, συνερεῖν” αὕτη γὰρ ἡ περίοδος ἐκ τριῶν κώλων οὕσα καμπὴν τέ τινα καὶ συστροφὴν ἔχει κατὰ τὸ τέλος.

- 11 Ἀριστοτέλης δὲ ὀρίζειται τὴν περίοδον οὕτως, “ περίοδος ἐστὶ λέξις ἀρχὴν ἔχουσα καὶ τελευτὴν,” μάλα καλῶς καὶ πρεπόντως ὀρισάμενος· εὐθύς γὰρ ὁ τὴν περίοδον λέγων ἐμφαίνει, ὅτι ἦρκται ποθεν καὶ ἀποτελευτήσῃ ποι καὶ² ἐπείγεται εἰς τι τέλος, ὥσπερ οἱ δρομεῖς ἀφεθέντες· καὶ γὰρ ἐκείνων συνεμφαίνεται τῇ ἀρχῇ τοῦ δρόμου τὸ τέλος. ἔνθεν καὶ περίοδος ὠνομάσθη, ἀπεικασθεῖσα ταῖς ὁδοῖς ταῖς κυκλοειδέσι καὶ περιωδευμέναις. καὶ καθόλου³ οὐδὲν ἡ περίοδος ἐστὶ πλὴν ποιά σύνθεσις. εἰ γοῦν λυθείη αὐτῆς τὸ περιωδευμένον καὶ μετασυντεθείη, τὰ μὲν πράγματα μένει τὰ αὐτά, περίοδος δὲ οὐκ ἔσται, οἷον εἰ τὴν προειρημένην τις τοῦ Δημοσθένους περίοδον ἀναστρέψας εἴποι ὦδέ πως,

¹ εἰς Schenkl: πρὸς P.

² ἀποτελευτήσῃ ποι καὶ H. Stephanus: ἀποτελευτήσαι ποιῆ καὶ P.

³ καὶ καθόλου Radermacher: καθόλου P. Cf. § 108 init., § 119 init.

^a Dem. *Lept. init.* Ἄνδρες δικασταί, μάλιστα μὲν εἵνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελύσθαι τὸν νόμον, εἶτα καὶ τοῦ παιδὸς εἵνεκα τοῦ Χαβρίου, ὠμολόγησα τούτοις, ὡς ἂν οἶός τ' ὦ, συνερεῖν.

^b Aristot. *Rhet.* iii. 9 λέγω δὲ περίοδον λέξιν ἔχουσαν ἀρχὴν

phrases, arranged dexterously to fit the thought to be expressed. For example: "Chiefly because I thought it was to the interest of the State that the law should be abrogated, but also for the sake of Chabrius' boy, I have agreed to advocate my clients' case to the best of my ability."^a This period, consisting of three members, has a certain rounding and concentration at the end.

Aristotle defines the period thus: "a period is a portion of speech that has a beginning and an end."^b The definition is good and fitting. For the very use of the word "period" implies that there has been a beginning at one point and will be an ending at another, and that we are hastening towards a definite goal as runners do when they leave the starting-place. For at the very beginning of their race the end of the course is before their eyes.^c Whence the name 'period,' the image being that of paths traversed in an orb or circle. In general terms, a period is nothing more or less than a particular arrangement of words. Anyhow, if its circular form should be destroyed and the arrangement changed, the subject matter remains the same, but period there will be none. This may be illustrated by some such inversion as the following in the period of Demosthenes already quoted: "I will support the

καὶ τελευταίην αὐτὴν καθ' αὐτὴν καὶ μέγεθος εὐσύνοπτον. "By a period I mean a portion of speech that has in itself a beginning and an end, being at the same time not too big to be taken in at a glance" (W. Rhys Roberts, Translation of Aristotle's *Rhetoric* in *Works of Aristotle*, vol. xi., Oxford, 1924).

^c Or, "For, in the case of runners, the beginning and the end of the course find their expression in one word, viz. in *περίοδος*"; R. Y. Tyrrell, who refers to Plutarch, *Sol.* 4, for *περίοδος* as meaning *a coming round to the starting-point*.

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“συνερῶ τούτοις, ὧ ἄνδρες Ἀθηναῖοι· φίλος γάρ μοι ἔστιν ὁ υἱὸς Χαβρίου, πολὺ δὲ μᾶλλον τούτου ἢ πόλις, ἣ συνειπεῖν με δίκαιόν ἐστιν.” οὐ γὰρ ἔτι οὐδαμοῦ ἡ περίοδος εὐρίσκεται.

- 12 Γένεσις δ' αὐτῆς ἤδε. τῆς ἐρμηνείας ἡ μὲν ὀνομάζεται κατεστραμμένη, οἷον ἡ κατὰ περιόδους ἔχουσα, ὡς ἡ τῶν Ἰσοκρατείων ῥητορειῶν¹ καὶ Γοργίου καὶ Ἀλκιδάμαντος· ὅλαι γὰρ διὰ περιόδων εἰσὶν συνεχῶν οὐδέν τι ἔλαττον ἤπερ ἡ Ὀμήρου ποίησις δι' ἑξαμέτρων· ἡ δὲ τις διηρημένη ἐρμηνεία καλεῖται, ἡ εἰς κῶλα λελυμένη οὐ μάλα ἀλλήλοις συνηρημένα, ὡς ἡ Ἐκαταίου, καὶ τὰ πλείστα τῶν Ἡροδότου, καὶ ὅλως ἡ ἀρχαία πᾶσα. παράδειγμα αὐτῆς, “Ἐκαταῖος Μιλήσιος ὧδε μυθεῖται· τάδε γράφω, ὡς μοι δοκεῖ ἀληθέα εἶναι· οἱ γὰρ Ἑλλήνων λόγοι πολλοὶ τε καὶ γελοῖοι, ὡς ἐμοὶ φαίνονται, εἰσὶν.” ὥσπερ γὰρ σεσωρευμένοις ἐπ' ἀλλήλοις τὰ κῶλα ἔοικεν καὶ ἐπερριμμένοις καὶ οὐκ ἔχουσιν σύνδεσιν οὐδ' ἀντέρεισιν, οὐδὲ βοηθοῦντα ἀλλήλοις ὥσπερ ἐν ταῖς περιόδοις.
- 13 Ἔοικε γοῦν τὰ μὲν περιοδικὰ κῶλα τοῖς λίθοις τοῖς ἀντερείδουσι τὰς περιφερεῖς στέγας καὶ συνέχουσι, τὰ δὲ τῆς διαλελυμένης ἐρμηνείας διερριμ-
 227 v. μένοις πλησίον λίθοις μόνον | καὶ οὐ συγκειμένοις.
- 14 Διὸ καὶ περιεξεσμένον ἔχει τι ἡ ἐρμηνεία ἢ πρὶν καὶ εὐσταλές, ὥσπερ καὶ τὰ ἀρχαία ἀγάλματα, ὧν τέχνη ἐδόκει ἡ συστολή καὶ ἰσχύοτης, ἡ δὲ τῶν μετὰ ταῦτα ἐρμηνεία τοῖς Φειδίου ἔργοις

¹ ῥητορειῶν Weil: ῥητῶν P.

complainants, men of Athens. For Chabrias' son is dear to me, and much more so is the State, whose cause it is right for me to plead." ^a No longer is there any trace of the period.

The origin of the period is as follows. There are two kinds of style. The first is termed the "compact" style, namely, that which consists of periods. It is found in the rhetorical discourses of Isocrates, Gorgias, and Alcidamas, in which the periods succeed one another with no less regularity than the hexameters in the poetry of Homer. The second style bears the name of "disjointed," inasmuch as the members into which it is divided are not closely united. Hecataeus is an example; and so for the most part is Herodotus, and the older writers in general. Here is an instance: "Hecataeus of Miletus thus relates. I write these things as they seem to me to be true. For the tales told by the Greeks are, as it appears to me, many and absurd." ^b Here the members seem thrown upon one another in a heap without the binding or propping, and without the mutual support, which we find in periods.

The members in a periodic style may, in fact, be compared to the stones which support and hold together a vaulted dome. The members of the disconnected style resemble stones which are simply thrown about near one another and not built into a structure.

So there is something trim and neat in the older method of writing. It resembles ancient statues, the art of which was thought to consist in their succinctness and spareness. The style of the writers who followed is like the works of the sculptor

^a Cf. § 10 *supra*. ^b Hecat. *Fragm.* 332 (cf. § 2 *supra*).

DEMETRIUS

ἤδη ἔοικεν ἔχουσά τι καὶ μεγαλεῖον καὶ ἀκριβές ἅμα.

- 15 Δοκιμάζω γὰρ δὴ ἔγωγε μήτε περιόδοις ὅλον τὸν λόγον συνείρεσθαι, ὡς ὁ Γοργίου, μήτε διαλεῦσθαι ὅλον, ὡς τὰ ἀρχαῖα, ἀλλὰ μεμιχθαι μᾶλλον δι' ἀμφοτέρων· οὕτω γὰρ καὶ ἐγκατάσκευος ἔσται καὶ ἀπλοῦς ἅμα, καὶ ἐξ ἀμφοῖν ἠδύς, καὶ οὔτε μάλα ἰδιωτικός, οὔτε μάλα σοφιστικός. τῶν δὲ τὰς πυκνὰς περιόδους λεγόντων οὐδ' αἱ κεφαλαὶ ῥαδίως ἐστάσιν, ὡς ἐπὶ τῶν οἰνωμένων, οἳ τε ἀκούοντες ναυτιῶσι διὰ τὸ ἀπίθανον, τοτέ δὲ καὶ ἐκφωνοῦσι τὰ τέλη τῶν περιόδων προειδότες καὶ προαναβοῶσι.
- 16 Τῶν δὲ περιόδων αἱ μικρότεραι μὲν ἐκ δυοῖν κώλων συντίθενται, αἱ μέγισται δὲ ἐκ τεττάρων· τὸ δ' ὑπὲρ τέτταρα οὐκέτ' ἂν ἐντὸς εἴη περιοδικῆς συμμετρίας.
- 17 Γίνονται δὲ καὶ τρίκωλοί τινες· καὶ μονόκωλοι δέ, ἃς καλοῦσιν ἀπλᾶς περιόδους. ὅταν γὰρ τὸ κῶλον μῆκος τε ἔχη καὶ καμπήν κατὰ τὸ τέλος, τότε μονόκωλος περίοδος γίνεται, καθάπερ ἡ τοιάδε, “ Ἡροδότου Ἀλικαρνασῆος ἱστορίας ἀπόδεξις ἦδε.” καὶ πάλιν, “ ἡ γὰρ σαφῆς φράσις πολὺ φῶς παρέχεται ταῖς τῶν ἀκουόντων διανοίαις.” ὑπ' ἀμφοῖν μέντοι συνίσταται ἡ ἀπλή περίοδος, καὶ ὑπὸ τοῦ μήκους καὶ ὑπὸ τῆς καμπῆς τῆς περὶ τὸ τέλος, ὑπὸ δὲ θατέρου οὐδέ ποτε.
- 18 Ἐν δὲ ταῖς συνθέτοις περιόδοις τὸ τελευταῖον κῶλον μακρότερον χρῆ εἶναι, καὶ ὡσπερ περιέχον

¹ δὲ Schneider: τε P.

^a Winckelmann comments on this section in his *Geschichte der Kunst des Alterthums* (ed. 1764), p. 240.

Pheidias, since it already exhibits in some degree the union of grandeur with finish.^a

My own personal view is that discourse should neither, like that of Gorgias, consist wholly of a string of periods, nor be wholly disconnected like the ancient writings, but should rather combine the two methods. It will then be elaborate and simple at the same time, and draw charm from both sources, being neither too untutored nor too artificial. Public speakers who employ accumulated periods are as giddy-pated as tipsy men, and their hearers are sickened by the lack of true persuasiveness; sometimes, indeed, they loudly declaim the endings of the periods which they foresee and describe.

The smaller periods consist of two members, the largest of four. Anything beyond four would transgress the due bounds of the period.

There are also periods composed of three members; and others consisting of a single member, which are called "simple" periods. Any member which possesses the requisite length and is rounded at the end can form a single-membered period. For example: "Herodotus of Halicarnassus sets forth in this History the result of his inquiries."^b Again: "Clear expression floods with light the hearer's mind."^c For the simple period these are the two essentials, the length of the member and its final rounding. If either of these conditions be wanting, there is no period.

In composite periods the last member should be longer than the rest, and should as it were contain

^a Herod. i. 1 *init.*

^c Scriptor Incertus. [This phrase, abbreviated as "Scr. Inc.," will be used to indicate that the authorship of a particular illustration is unknown.]

καὶ περιειληφὸς τᾶλλα. οὕτω γὰρ μεγαλοπρεπῆς ἔσται καὶ σεμνὴ περίοδος, εἰς σεμνὸν καὶ μακρὸν λήγουσα κῶλον· εἰ δὲ μή, ἀποκεκομμένη καὶ χωλῇ ὁμοία. παράδειγμα δ' αὐτῆς τὸ τοιοῦτον, “οὐ γὰρ τὸ εἰπεῖν καλῶς καλόν, ἀλλὰ τὸ εἰπόντα δρᾶσαι τὰ εἰρημένα.”

- 19 Τρία δὲ γένη περιόδων ἐστίν, ἱστορική, διαλογική, ῥητορική. ἱστορική μὲν ἢ μήτε περιηγμένη, μήτ' ἀνειμένη σφόδρα, ἀλλὰ μεταξύ ἀμφοῖν, ὡς μήτε ῥητορική δόξειεν καὶ ἀπίθανος διὰ τὴν περιαγωγήν, τὸ σεμνόν τε ἔχουσα καὶ ἱστορικὸν ἐκ τῆς ἀπλότητος, οἷον ἢ τοιάδε, “Δαρείου καὶ Παρυσάτιδος γίνονται” μέχρι τοῦ “νεώτερος δὲ Κῦρος.” ἔδραϊα γάρ τινι καὶ ἀσφαλεῖ καταλήξει ἔοικεν αὐτῆς ἢ ἀπόθεσις.
- 20 Τῆς δὲ ῥητορικῆς περιόδου συνεστραμμένον τὸ εἶδος καὶ κυκλικὸν καὶ δεόμενον στρογγύλου στόματος καὶ χειρὸς συμπεριαγομένης τῷ ῥυθμῷ, οἷον τῆς “μάλιστα μὲν εἵνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελύσθαι τὸν νόμον, εἶτα καὶ τοῦ παιδὸς
- 228 γ. εἵνεκα τοῦ Χαβρίου, | ὠμολόγησα τούτοις, ὡς ἂν οἴός τε ὦ, συνερεῖν.” σχεδὸν γὰρ εὐθύς ἐκ τῆς ἀρχῆς ἢ περίοδος ἢ τοιάδε συνεστραμμένον τι ἔχει καὶ ἐμφαῖνον, ὅτι οὐκ ἂν ἀπολήξειεν εἰς ἀπλοῦν τέλος.
- 21 Διαλογική δὲ ἐστὶ περίοδος ἢ ἔτι ἀνειμένη καὶ

^a Scr. Inc.

^b Xen. *Anab.* i. 1; cf. § 3 *supra*.

^c νεώτερος δὲ Κῦρος is an incomplete iambic line, with a firm basis in the long first syllable of Κῦρος.

^d Cf. Aristophanes, *Fragm.* 397 *χρῶμαι γὰρ αὐτοῦ* [*sc.* Euripides] *τοῦ στόματος τῷ στρογγύλῳ*, and Horace, *Ars P.*

and embrace them all. When the member with which it concludes is long and stately, the period itself will be stately and impressive; otherwise it will be broken and will seem to limp. The following is an instance of the period here recommended: "For it is not to speak nobly that is noble, but after speaking to perform what has been spoken." ^a

There are three kinds of period: for narrative, dialogue, oratory. The narrative period should be neither too carefully moulded, nor yet too relaxed, but between the two; so framed that it does not seem rhetorical and unconvincing through its moulded shapeliness, but draws its dignity and power of exposition from its simplicity. An instance of such a period is furnished by the words "Darius and Parysatis" down to "the younger Cyrus." ^b The cadence of the period here resembles a sure and well-based stop in a line of verse. ^c

The form of the oratorical period is tense and circular; it needs a neatly rounded mouth ^d and a hand which follows closely each movement of the rhythm. For example: "Chiefly because I thought it was to the interest of the State that the law should be abrogated, but also for the sake of Chabrias' boy, I have agreed to advocate my clients' case to the best of my ability." ^e From the very outset such a period contains something tense—something which clearly hints that it will not end as a "simple" period. ^f

The period of dialogue is one which remains lax,

323 "Grais dedit ore rotundo | Musa loqui." Contrast *ora vasto*, and *χείλεσιν διεπρήκασιν* (Aristoph. *Nub.* 873).

^a Dem. *Lept.*, *init.*; cf. § 10 *supra*.

^f The principle of *suspense* is meant.

DEMETRIUS

ἀπλουστέρα τῆς ἱστορικῆς,¹ καὶ μόλις ἐμφαίνουσα, ὅτι περίοδος ἐστίν, ὡσπερ ἡ τοιάδε, “κατέβην χθὲς εἰς τὸν Πειραιᾶ” μέχρι τοῦ “ἄτε νῦν πρῶτον ἄγοντες.” ἐπέρριπται γὰρ ἀλλήλοις τὰ κῶλα ἐφ’ ἐτέρῳ² ἕτερον, ὡσπερ ἐν τοῖς διαλελυμένοις λόγοις, καὶ ἀπολήξαντες μόλις ἂν ἐννοηθεῖμεν³ κατὰ τὸ τέλος, ὅτι τὸ λεγόμενον περίοδος ἦν. δεῖ γὰρ μεταξὺ διηρημένης τε καὶ κατεστραμμένης λέξεως τὴν διαλογικὴν περίοδον γράφεσθαι, καὶ μεμιγμένην ὁμοίαν ἀμφοτέροις. περιόδων μὲν εἶδη τοσάδε.

22 Γίνονται δὲ καὶ ἐξ ἀντικειμένων κῶλων περίοδοι, ἀντικειμένων δὲ ἦτοι τοῖς πράγμασιν, οἷον “πλέων μὲν διὰ τῆς ἠπείρου, πεζεύων⁴ δὲ διὰ τῆς θαλάσσης,” ἢ ἀμφοτέροις, τῇ τε λέξει καὶ τοῖς πράγμασιν, ὡσπερ ἡ αὐτὴ περίοδος ὧδε ἔχει.

23 Κατὰ δὲ τὰ ὀνόματα μόνον ἀντικείμενα κῶλα τοιάδε ἐστίν, οἷον ὡς ὁ τὴν Ἑλένην παραβαλὼν τῷ Ἡρακλεῖ φησιν, ὅτι “τῷ μὲν ἐπίπονον καὶ πολυκίνδυνον τὸν βίον ἐποίησεν, τῆς δὲ περίβλεπτον καὶ περιμάχητον τὴν φύσιν κατέστησεν.” ἀντίκειται γὰρ καὶ ἄρθρον ἄρθρῳ, καὶ σύνδεσμος συνδέσμῳ, ὅμοια ὁμοίοις, καὶ τᾶλλα δὲ κατὰ τὸν αὐτὸν τρόπον, τῷ μὲν “ἐποίησεν” τὸ “κατέστησεν,” τῷ δὲ “ἐπίπονον” τὸ “περίβλεπτον,” τῷ δὲ “πολυκίνδυνον” τὸ “περιμάχητον,” καὶ ὅλως ἐν πρὸς ἓν, ὅμοιον παρ’ ὅμοιον, ἢ ἀνταπόδοσις.

24 Ἔστι δὲ κῶλα, ἃ μὴ ἀντικείμενα ἐμφαίνει τινὰ

¹ ἱστορικῆς Victorius: ῥητορικῆς P.

² ἐτέρῳ edd.: ἐκατέρῳ P.

³ ἐννοηθεῖμεν Spengel: ἐννοηθῶμεν P.

⁴ πλεῦσαι . . . πεζεῦσαι codd. Isocratis.

* Plat. Rep. i. 1 κατέβην χθὲς εἰς Πειραιᾶ μετὰ Ἰλαύκωνος τοῦ

and is simpler than that of narrative. It scarcely betrays the fact that it is a period. For instance: "I went down yesterday to the Peiraeus" as far as the words "since they were now celebrating it for the first time." ^a The members are flung one upon another as in the disjointed style, and when we reach the end we can hardly realize that the words formed a period. For the period used in dialogue should be a form of writing midway between the resolved and the compacted style, compounded of both and resembling both. Such are the different kinds of period.

Periods can also be formed of contrasted members. The antithesis may lie in the thought, as "sailing across the mainland and marching across the sea." ^b Or it may be twofold, of thought and of expression, as in this same period.

Members which are only verbally contrasted may be illustrated by the comparison drawn between Helen and Hercules: "to the man he gave a life laborious and perilous, for the woman he made her beauty to be admired and coveted." ^c Here article is opposed to article, connective to connective, like to like, from the beginning to the end: "caused" to "gave," "admired" to "laborious," "coveted" to "perilous." The correspondence of one thing with another, of like with like, runs throughout.

There are some members which, although not really opposed to one another, are apparently anti-

^a Ἀρίστωνος προσευξόμενός τε τῇ θεῷ καὶ ἅμα τὴν ἑορτὴν βουλό-
μενος ἰσοῦσι τὸν τρόπον ποιήσουσιν ἢ τε νῦν πρῶτον ἄγοντες.

^b ἰσοῦσι. Π. τ. γ. 58 Ε ὥστε τῷ στρατοπέδῳ πλεῖσαι μὲν
διὰ τῆς ἡπείρου, πεξεύσαι δὲ διὰ τῆς θαλάσσης, τῶν μὲν Ἑλλήσ-
ποντον ζεύξας, τὸν δ' Ἄθω διορύξας.

^c Isocr. *Enc. Hel.* 17.

DEMETRIUS

ἀντίθεσιν διὰ τὸ τῷ σχήματι ἀντιθέτως γεγράφθαι, καθάπερ τὸ παρ' Ἐπιχάρμῳ τῷ ποιητῇ πεπαιγμένον, ὅτι “τόκα μὲν ἐν τήνοισ ἐγὼν ἦν, τόκα δὲ παρὰ τήνοισ ἐγὼν.” τὸ αὐτὸ¹ μὲν γὰρ εἴρηται, καὶ οὐδὲν ἐναντίον· ὁ δὲ τρόπος τῆς ἐρμηνείας μεμιμημένος² ἀντίθεσίν τινα πλανῶντι ἔοικεν. ἀλλ' οὗτος μὲν ἴσως γελωτοποιῶν οὕτως ἀντέθηκεν, καὶ ἅμα σκώπτων τοὺς ῥήτορας.

- 25 Ἔστι δὲ καὶ παρόμοια κῶλα, ἅτινα παρόμοια δὴ τοῖς ἐπ' ἀρχῆς, οἷον

δωρητοὶ τε πέλοντο, παράρρητοί τ' ἐπέεσσιν·

ἢ ὡς ἐπὶ τέλους, ὡς ἡ τοῦ Πανηγυρικοῦ ἀρχή, “πολλάκις ἐθαύμασα τῶν τὰς πανηγύρεις συναγαγόντων καὶ τοὺς γυμνικοὺς ἀγῶνας καταστησάντων.” εἶδος δὲ τοῦ παρομοίου τὸ ἰσόκωλον, ἐπὶ ἴσας ἔχη τὰ κῶλα τὰς συλλαβάς, ὥσπερ Θουκυδίδη, “ὡς οὔτε ὦν πυνθάνονται ἀπαξιούντων τὸ ἔργον, οἷς τε³ ἐπιμελὲς εἶη εἰδέναί οὐκ ὄνειδιζόντων”· ἰσόκωλον μὲν δὴ τοῦτο.

- 26 Ὅμοιοτέλευτα δὲ ἐστὶ τὰ εἰς ὅμοια καταλήγοντα, ἧτοι εἰς ὀνόματα ταῦτά,⁴ ὥσπερ ἔχει ἐπὶ τοῦ “σὺ δ' αὐτὸν καὶ ζῶντα ἔλεγες κακῶς, καὶ νῦν ἀπο-

¹ τὸ αὐτὸ *apogr.* : αὐτὸ P.

² μεμιμημένος Muretus : μεμιγμένος P.

³ οἷς τε Thucyd. : οἷς το P : fort. οἷς τ', sic enim sedecim (non septendecim) syllabae eveniunt.

⁴ ταῦτα P : corr. edd.

^a Epich. *Fragm.* 147, G. Kaibel, *C.G.F.* Cf. Arist. *Rhet.* iii. c. 9, 1410 b 5.

^b The special reference is to assimilation of sounds,

thetical owing to the antithetic form in which they are written. Such is the pleasantry of the poet Epicharmus: "One time in their midst was I, another time beside them I."^a The same thing is said, and there is no real opposition. But the turn of style, counterfeiting an antithesis, suggests a desire to mislead. Probably the comic poet employed the antithesis to raise a laugh, and also in mockery of the rhetoricians.

There are also symmetrical^b members. Among these the symmetry may be found at the beginning, as

Yet might they by presents be won, and by pleadings be pacified^c:

or at the end, as in the opening passage of the *Panegyric*: "I have often wondered at the conduct of the men who convened the assemblies and instituted the gymnastic contests."^d Under the heading of symmetry of members comes equality of members, which occurs when the members contain an equal number of syllables, as in the following sentence of Thucydides: "This implies that neither those who are questioned disown, nor those who are concerned to know censure, the business."^e Such, then, is equality of members.

"Homoeoteleuta" are members which have a similar termination. They may end with the same word, as in the sentence: "You are the man who, when he was alive, spoke to his discredit, and now
assonance: an approximation to rhyme, internal or terminal
—δωρητοί . . . παράρρητοι, συναγαγόντων . . . καταστησάντων.

^a Hom. *Il.* ix. 526.

^d Isocr. *Panegyric*. 1.

^e Thucyd. i. 5. The "business" is that of piracy.

DEMETRIUS

228 γ. θανόντα¹ | γράφεις κακῶς". ἢ ὅταν εἰς συλλαβὴν καταλήγη τὴν αὐτὴν, ὥσπερ τὰ ἐκ τοῦ Πανηγυρικοῦ προειρημένα.

27 Χρήσις δὲ τῶν τοιούτων κώλων ἐπισηφαλῆς. οὔτε γὰρ δεινῶς λέγοντι ἐπιτήδεια· ἐκλύει γὰρ τὴν δεινότητα ἢ περὶ αὐτὰ τερθρεία καὶ φροντίς. δῆλον δ' ἡμῖν τοῦτο ποιεῖ Θεόπομπος. κατηγορῶν γὰρ τῶν Φιλίππου φίλων φησίν, "ἀνδροφόνοι δὲ τὴν φύσιν ὄντες, ἀνδροπόρνοι τὸν τρόπον ἦσαν· καὶ ἐκαλοῦντο μὲν ἑταῖροι, ἦσαν δὲ ἑταῖραι." ἢ γὰρ ὁμοιότης ἢ περὶ τὰ κῶλα καὶ ἀντιθεσις ἐκλύει τὴν δεινότητα διὰ τὴν κακοτεχνίαν. θυμὸς γὰρ τέχνης οὐ δεῖται, ἀλλὰ δεῖ τρόπον τινὰ αὐτοφυᾶ εἶναι ἐπὶ τῶν τοιούτων κατηγοριῶν καὶ ἀπλᾶ τὰ λεγόμενα.

28 Οὔτε δῆτα ἐν δεινότητι χρήσιμα τὰ τοιαῦτα, ὡς ἔδειξα, οὔτε ἐν πάθεσι καὶ ἤθεσιν· ἀπλοῦν γὰρ εἶναι βούλεται καὶ ἀποίητον τὸ πάθος, ὁμοίως δὲ καὶ τὸ ἦθος. ἐν γοῦν τοῖς Ἀριστοτέλους περὶ δικαιοσύνης ὁ τὴν Ἀθηναίων πόλιν ὀδυρόμενος εἰ μὲν οὕτως εἶποι ὅτι "ποῖαν τοιαύτην πόλιν εἶλον τῶν ἐχθρῶν, οἷαν τὴν ἰδίαν πόλιν ἀπώλεσαν," ἐμπαθῶς ἂν εἰρηκῶς εἶη καὶ ὀδυρτικῶς· εἰ δὲ παρόμοιον αὐτὸ ποιήσει· "ποῖαν γὰρ πόλιν τῶν ἐχθρῶν τοιαύτην ἔλαβον, ὅποῖαν τὴν ἰδίαν ἀπέβαλον," οὐ μὰ τὸν Δία πάθος κινήσει οὐδὲ ἔλεον, ἀλλὰ τὸν καλούμενον κλαυσιγέλωτα. τὸ γὰρ ἐν

¹ ἀποθανόντα Orth, coll. § 211: neque θανόντα neque ἀποθανόντα apud Arist. *Rhet.* iii. 9: θανόντα P.

^a Ser. Inc. ; cf. Aristot. *Rhet.* iii. 9.

^b Theopomp. *Fragm.* 249, Müller, *F.H.G.* i. p. 320.

^c On the principle that "facit indignatio versus."

that he is dead write to his discredit" ^a : or they may end with the same syllable, as in the passage already quoted from the *Panegyric* of Isocrates.

The use of this kind of members is full of risk. They are ill-suited for forcible declamation, since the artifice and study which they involve impairs the force of discourse. Theopompus proves our point when, in arraigning the friends of Philip, he exclaims : " Men-slayers in nature, they were men-harlots in life ; they were called comrades, but were concubines." ^b The similarity in the members, and the antithesis between them, impairs the vigour of the expression through the trick of art. For anger needs no art ^c ; in such invectives the wording should be simple, and, in a manner, impromptu.

Such devices, as I have shown, do not contribute to force of style. They are not appropriate to outbursts of passion, or to delineations of character. For simplicity and naturalness is the mark alike of passion and of character-drawing. In the dialogue of Aristotle *On Justice*, for instance, a speaker laments the fate of Athens. If he asks " what city had they taken from their enemies as great as their own city which they had lost," ^d he will have spoken with feeling and mournfully. But if he makes the members of the sentence end with similar sounds ^e : " what so great city from their enemies had they taken as their own city which they had forsaken," you may depend upon it that he will not excite emotion or pity, but rather the so-called " mirth amid tears." ^f For ill-judged ingenuity of this kind

^a Aristot. *Fragm.* 71, ed. Berol. v. p. 1487.

^b Lit. " symmetrical." Terminal rhyme is here meant.

^c Cf. Xen. *Hellen.* vii. 2. 9 πάντας δὲ τοὺς παρόντας τότε γὰρ ὄντι κλαυσίγελως εἶχεν, where Il. vi. 484 seems meant.

DEMETRIUS

πενθοῦσι παίζειν, κατὰ τὴν παροιμίαν, τὸ τὰ τοιαῦτα ἐν τοῖς πάθεσι κακοτεχνεῖν ἔστι.

- 29 Γίνεται μέντοι γε χρήσιμά ποτε, ὡς Ἀριστοτέλης φησὶν, “ ἐγὼ ἐκ μὲν Ἀθηνῶν εἰς Στάγειρα ἦλθον διὰ τὸν βασιλέα τὸν μέγαν, ἐκ δὲ Σταγείρων εἰς Ἀθήνας διὰ τὸν χειμῶνα τὸν μέγαν ”· εἰ γοῦν ἀφέλοις τὸ ἕτερον “ μέγαν, ”¹ συναφαιρήσῃ καὶ τὴν χάριν· τῇ γὰρ μεγαληγορία συνεργοὶ ἂν² τὰ τοιαῦτα κῶλα, ὅποια τῶν Γοργίου τὰ πολλὰ ἀντίθετα καὶ τῶν Ἰσοκράτους. περὶ μὲν δὴ τῶν παρομοίων ταῦτα.
- 30 Διαφέρει³ δὲ ἐνθύμημα περιόδου τῆδε, ὅτι ἡ μὲν περίοδος σύνθεσις τίς ἐστι περιηγμένη,⁴ ἀφ’ ἧς καὶ ὠνόμασται, τὸ δὲ ἐνθύμημα ἐν τῷ διανοήματι ἔχει τὴν δύναμιν καὶ σύστασιν· καὶ ἔστιν ἡ μὲν περίοδος κύκλος τοῦ ἐνθυμήματος, ὡσπερ καὶ τῶν ἄλλων πραγμάτων, τὸ δ’ ἐνθύμημα⁵ διάνοιά τις ἦτοι ἐκ μάχης λεγομένη ἢ⁶ ἐν ἀκολουθίας σχήματι.
- 31 Σημεῖον δέ· εἰ γὰρ διαλύσειας τὴν σύνθεσιν τοῦ ἐνθυμήματος, τὴν μὲν περίοδον ἠφάνισας, τὸ δ’ ἐνθύμημα ταῦτὸν μένει, οἷον εἴ τις τὸ παρὰ Δημοσθένει διαλύσειεν ἐνθύμημα τὸ τοιοῦτον, “ ὡσπερ γὰρ εἴ τις ἐκείνων ἐάλω, σὺ τὰδ’ οὐκ ἂν ἔγραφας·

¹ τὸ ἕτερον μέγα P: corr. edd.

² συνεργοὶ ἂν Goeller: συνεργοῖεν P.

³ τίς διαφέρει ἐνθύμημα περιόδου titulus in P.

⁴ ση τὴν διαφορὰν in margine P.

⁵ τί ἐστὶν ἐνθύμημα in margine P.

⁶ ἢ addidit Finckh.

^a Aristot. *Fragm.* 619, ed. Berol. v. p. 1582. Cf. Grote, *Aristotle*, p. 6, and Jaeger, *Aristoteles*, p. 331.

^b Etymologically a “consideration”; a rhetorical syllogism (§ 32), an argument based on probable evidence. For

in emotional passages is no better than the proverbial "fun at a funeral."

There are, however, cases in which symmetry of members is useful, as in the following passage of Aristotle: "I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm."^a If you take away the word "great" in either case, you will at the same time take away the charm. The reason is that such members, like the many antithetical ones of Gorgias and Isocrates, tend to heighten expression. Thus much, then, with regard to symmetrical members.

The "enthymeme"^b differs from the period in that the latter is a rounded structure, from which indeed it derives its name; while the former finds in the thought its meaning and constitution. The period encircles the enthymeme in the same way as other subject matter, but the enthymeme is a thought expressed either controversially or in the form of a consequence.

A word in proof. If you break up the verbal structure of the enthymeme, you destroy the period, but the enthymeme remains intact. Suppose, for instance, the following enthymeme in Demosthenes to be broken up: "Just as you would not have made this proposal if any of the former parties had been convicted, so if you are convicted now no one

this section *cf.* Roberts's larger edition of Demetrius, pp. 279, 291. Demetrius here means that the enthymeme is a form of thought, whereas the period is a form of composition, or expression, which enfolds the enthymeme in its circular (κύκλος) embrace. Sections 30-33 seem to smack of the school-book: the author does not hesitate to repeat himself for the sake of clearness.

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- οὕτως ἂν σὺ νῦν ἀλώῃς, ἄλλος οὐ γράψει". διαλύσειεν δὲ οὕτω· " μὴ ἐπιτρέπετε τοῖς τὰ παρά-
 229 γ. νομα γράφουσιν· εἰ γὰρ ἐκωλύοντο, οὐκ ἂν νῦν οὗτος ταῦτα ἔγραφεν, οὐδ' ἕτερος ἔτι γράψει τούτου νῦν ἀλόντος." ἐνταῦθα τῆς περιόδου μὲν ὁ κύκλος ἐκλέλυται, τὸ δ' ἐνθύμημα ἐν ταύτῳ μένει.
- 32 Καὶ καθόλου δὲ τὸ μὲν ἐνθύμημα συλλογισμὸς τίς ἐστὶ ῥητορικός, ἡ περίοδος δὲ συλλογίζεται μὲν οὐδέν, σύγκειται δὲ μόνον· καὶ περιόδους μὲν ἐν παντὶ μέρει τοῦ λόγου τίθεμεν, οἷον ἐν τοῖς προοιμίοις, ἐνθυμήματα δὲ οὐκ ἐν παντί· καὶ τὸ μὲν ὡσπερ ἐπιλέγεται, τὸ ἐνθύμημα, ἡ περίοδος δὲ αὐτόθεν λέγεται· καὶ τὸ μὲν οἷον συλλογισμὸς ἐστὶν ἀτελής, ἡ δὲ οὔτε ὅλον τι οὔτε ἀτελὲς συλλογίζεται.
- 33 Συμβέβηκε μὲν οὖν τῷ ἐνθυμήματι καὶ περίοδος εἶναι, διότι περιοδικῶς σύγκειται, περίοδος δ' οὐκ ἔστιν, ὡσπερ τῷ οἰκοδομουμένῳ συμβέβηκε μὲν καὶ λευκῷ εἶναι, ἂν λευκὸν ἦ, τὸ οἰκοδομούμενον δ' οὐκ ἔστι λευκόν. περὶ μὲν δὴ διαφορᾶς ἐνθυμήματος καὶ περιόδου εἴρηται.
- 34 Τὸ δὲ κῶλον Ἀριστοτέλης οὕτως ὀρίζειται, " κῶλόν ἐστι τὸ ἕτερον μέρος περιόδου". εἶτα ἐπιφέρει· " γίνεται δὲ καὶ ἀπλῆ περίοδος." οὕτως ὀρισάμενος, " τὸ ἕτερον μέρος," δίκωλον ἐβούλετο εἶναι τὴν περίοδον δηλονότι. ὁ δ' Ἀρχέδημος, συλλαβῶν τὸν ὄρον τοῦ Ἀριστοτέλους καὶ τὸ ἐπιφερόμενον τῷ ὄρω, σαφέστερον καὶ τελεώτερον

^a Demosth. *Aristocr.* 99.

^b Aristot. *Rhet.* iii. 9 περίοδος δὲ ἡ μὲν ἐν κῶλοις ἢ δ' ἀφελῆς

will do so in future " ^a Let it be broken up thus : " Show no indulgence to those who make illegal proposals ; for if they were habitually checked, the defendant would not be making these proposals now, nor will anyone in future make them if he is convicted now." Here the round of the period has been destroyed, but the enthymeme remains where it was.

In general, the enthymeme is a kind of rhetorical syllogism, while the period is not an instrument of reasoning, but simply a combination of words. Nor is this the only point of distinction. We use periods in every part of the discourse, for example in exordiums ; but we do not so use enthymemes. The one—the enthymeme—is as it were an addition to speech, while the period is just a form of speech. The former may be called an imperfect syllogism, while the latter is no syllogism, whether complete or imperfect.

It may, indeed, happen that an enthymeme is at the same time a period because its construction is periodic. Still it is not identical with the period. A building may be white if it so chance, but a building, as such, is not necessarily white. So much for the distinction between enthymeme and period.

The " member " is thus defined by Aristotle : " A member is one of the two parts of a period." He then adds : " A period is also occasionally simple." ^b The reference in his definition to " one of the two parts " makes it clear that he preferred the period to have two members. Archedemus, combining the definition of Aristotle and its supplement, produced a clearer and fuller definition of his own : " A

. . . κῶλον δ' ἐστὶν τὸ ἕτερον μῦρον ταύτης. ἀφελῆ δὲ λέγω τὴν μονόκωλον.

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οὕτως ὠρίσατο, “ κῶλόν ἐστιν ἤτοι ἀπλή περίοδος, ἢ συνθέτου περιόδου μέρος.”

- 35 Τί μὲν οὖν ἀπλή περίοδος, εἴρηται· συνθέτου δὲ φήσας αὐτὸ περιόδου μέρος, οὐ δυσὶ κώλοις τὴν περίοδον ὀρίζειν ἔοικεν, ἀλλὰ καὶ τρισὶ καὶ πλείοσιν· ἡμεῖς δὲ μέτρον μὲν περιόδου ἐκτεθείμεθα, νῦν δὲ περὶ τῶν χαρακτήρων τῆς ἐρμηνεΐας λέγωμεν.¹

II

- 36 Εἰσὶ δὲ τέτταρες οἱ ἀπλοῖ χαρακτήρες, ἰσχνός, μεγαλοπρεπής, γλαφυρός, δεινός, καὶ λοιπὸν οἱ ἐκ τούτων μινγνύμενοι. μίνγννται δὲ οὐ πᾶς παντί, ἀλλ’ ὁ γλαφυρός μὲν καὶ τῷ ἰσχνῷ καὶ τῷ μεγαλοπρεπεῖ, καὶ ὁ δεινός δὲ ὁμοίως ἀμφοτέροις· μόνος δὲ ὁ μεγαλοπρεπῆς τῷ ἰσχνῷ οὐ μίνγνται, ἀλλ’ ὥσπερ ἀνθέστατον καὶ ἀντίκεισθον ἐναντιωτάτω. διὸ² δὴ καὶ μόνους δύο χαρακτῆράς τινες ἀξιοῦσιν εἶναι τούτους, τοὺς δὲ λοιποὺς δύο μεταξύ τούτων, τὸν μὲν γλαφυρὸν τῷ ἰσχνῷ προσνέμοντες μᾶλλον, τῷ δὲ μεγαλοπρεπεῖ τὸν δεινόν, ὡς τοῦ γλαφυροῦ μὲν μικρότητά τινα καὶ κομψείαν ἔχοντος, τοῦ δεινοῦ δὲ ὄγκον καὶ μέγεθος.

- 37 Γελοῖος δ’ ὁ τοιοῦτος λόγος. ὀρώμεν γὰρ πλήν

¹ λέγομεν P: corr. edd.

² διὸ Victorius: δε ὁ P.

^a Archedem. *Fragm.* Archedemus of Tarsus probably lived about 130 B.C., and it is possible that the author of the present treatise draws much of his material from him, directly or indirectly. It is to be noticed, however, that the quotations from Aristotle are not taken from the *Rhetoric*

member is either a simple period, or part of a compound period." ^a

The simple period has been already described. In saying that a member may be part of a compound period, Archedemus seems not to confine the period to two members, but to include three or a greater number. We have set forth our views concerning the limits of the period; let us now describe the types of style.

II

The simple types of style are four in number: the "plain," the "elevated," the "elegant," the "forcible." In addition there are the various combinations of these types. Not every style, however, can be combined with every other. The elegant is found united with the plain and the elevated, and the forcible with both alike. The elevated alone cannot be combined with the plain, but the pair ^b stand, as it were, in irreconcilable opposition and contrast. For this reason some writers maintain that there are no other types of style besides these two, to which the other two are intermediate only. The elegant style is, thus, regarded as akin to the plain, and the forcible as akin to the elevated, as though the first contained something slight and dainty, and the second something massive and grand.

Such a view is absurd. We can see for ourselves only; they are oddly miscellaneous, and may be held to indicate that the author approached Aristotle directly, or through sources not later than Theophrastus or Praxiphanes.

^b The artificial use of the dual number here is noteworthy. Demetrius seems to be reviving, with some exaggeration, an obsolete or obsolescent grammatical form; cf. §§ 235, 287.

τῶν εἰρημένων¹ χαρακτήρων ἐναντίων, πάντας μιγνυμένους πᾶσιν, οἷον τὰ Ὀμήρου τε ἔπη καὶ τοὺς Πλάτωνος λόγους καὶ Ξενοφώντος καὶ Ἡροδότου καὶ ἄλλων πολλῶν πολλὴν μὲν μεγαλοπρέπειαν καταμεμιγμένην ἔχοντας, πολλὴν δὲ δεινότητά τε καὶ χάριν, ὥστε τὸ μὲν πλῆθος τῶν χαρακτήρων τοσοῦτον ἂν εἴη, ὅσον λέλεκται. ἐρμηνεία δ' ἐκάστῳ πρόπευσα γένοιτ' ἂν τοιάδε τις.

38 | "Ἀρξομαι δὲ ἀπὸ τοῦ μεγαλοπρεποῦς, ὄνπερ
229 γ. νῦν λόγιον ὀνομάζουσιν. ἐν τρισὶ δὴ τὸ μεγαλοπρεπές, διανοία, λέξει, τῷ συγκεῖσθαι προσφόρως. σύνθεσις δὲ μεγαλοπρεπῆς, ὡς φησιν Ἀριστοτέλης, ἢ παιωνική. παίωνος δὲ εἶδη δύο,² τὸ μὲν προκαταρκτικόν, οὗ ἄρχει μὲν μακρά, λήγουσι δὲ τρεῖς βραχεῖαι, οἷον τὸ τοιόνδε, "ἤρξ᾽ αὐτὸ δέ," τὸ δὲ καταληκτικὸν θατέρῳ ἀντίστροφον, οὗ τρεῖς μὲν βραχεῖαι ἄρχουσιν, λήγει δὲ μία μακρά, ὡσπερ τὸ "Ἀρᾶβιᾶ."³

39 Δεῖ δὲ ἐν τοῖς κώλοις τοῦ μεγαλοπρεποῦς λόγου τὸν προκαταρκτικὸν μὲν παίωνα ἄρχειν τῶν κώλων, τὸν καταληκτικὸν δὲ ἔπεσθαι. παράδειγμα δ' αὐτῶν τὸ Θουκυδίδειον τόδε, "ἤρξ᾽ αὐτὸ δέ τὸ κακὸν ἐξ Αἰθιῶπιᾶς." τί ποτ' οὖν Ἀριστοτέλης οὕτω διετάξατο; ὅτι δεῖ καὶ τὴν ἐμβολὴν τοῦ κώλου καὶ ἀρχὴν μεγαλοπρεπῆ εὐθύς εἶναι καὶ τέλος, τοῦτο δ' ἔσται, εἰὰν ἀπὸ μακρῶς ἀρχώμεθα

¹ εἰρημένων Victorius : ὀρωμένων P.

² ὅτι δύο εἶδη παίωνος, παίων α' — — — — —, παίων β' — — — — — in margine P. ³ τὰ ἄρᾶβιᾶ P : corr. Walz.

⁴ ἤρξ᾽ αὐτὸ P syllaba longa hoc loco non indicata.

^a i.e. four and the various combinations among them (§ 36) which are admissible in great authors.

that, with the exception of the two opposites just mentioned, any style may be combined with any other. In the poetry of Homer, for example, as well as in the prose of Plato, Xenophon, Herodotus, and many other writers, great elevation is joined to great vigour and charm. The number of types of style is, therefore, that already indicated.^a The mode of expression appropriate to each will be found to be of the following kind.

I shall begin with the elevated style, to which to-day the title "eloquent" is given. Elevation consists in three things: "thought," "diction," "appropriate composition." According to Aristotle, the paeonic rhythm is elevated.^b There are two kinds of paeon, the "procatartic" (initial), beginning with a long syllable and ending with three short ones, as ἡρξάρο δέ: and the "catalectic" (terminal), the converse of the former, that is to say, beginning with three short syllables and ending with a single long one, as Ἀραβία.

In the elevated style the members should begin with a procatartic paeon and be followed by a catalectic paeon, as in this passage of Thucydides: "Now it was from Aethiopia that the malady originally came."^c What, then, is the reason why Aristotle advised this arrangement of syllables? Because the opening member should both begin and end impressively; and this will be so if we begin with a

^b Aristot. *Rhet.* iii. 8.

^c Thucyd. ii. 48. There is a similar English rhythm in the words "Oh that my head were waters, and mine eyes a fountain of tears," *Jeremiah* ix. 1. The marks over long and short syllables given in the Greek text of §§ 38, 39 are found in the Paris manuscript 1741 which is followed minutely in this edition.

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καὶ εἰς μακρὰν λήγωμεν. φύσει γὰρ μεγαλείον ἢ μακρά, καὶ προλεγομένη τε πλήσσει εὐθύς καὶ ἀπολήγουσα ἐν μεγάλῳ τινὶ καταλείπει τὸν ἀκούοντα. πάντες γοῦν ἰδίως τῶν τε πρώτων μνημονεύομεν καὶ τῶν ὑστάτων, καὶ ὑπὸ τούτων κινούμεθα, ὑπὸ δὲ τῶν μεταξὺ ἔλαττον ὥσπερ ἐγκρυπτομένων ἢ ἐναφανιζομένων.

40 Δῆλον δὲ τοῦτο ἐν τοῖς Θουκυδίδου· σχεδὸν γὰρ ὅλως τὸ μεγαλοπρεπὲς ἐν πᾶσιν αὐτῷ ποιεῖ ἢ τοῦ ῥυθμοῦ μακρότης, καὶ κινδυνεύει τῷ ἀνδρὶ τούτῳ παντοδαποῦ ὄντος τοῦ μεγαλοπρεποῦς αὕτη ἢ σύνθεσις μόνη ἢ μάλιστα περιποιεῖν τὸ μέγιστον.

41 Δεῖ μέντοι λογίζεσθαι, ὅτι κἂν μὴ ἀκριβῶς δυνώμεθα¹ τοῖς κώλοισι περιτιθέναι τοὺς παίωνας ἔνθεν καὶ ἔνθεν ἀμφοτέρους, παιωνικὴν γε πάντως ποιησόμεθα² τὴν σύνθεσιν, οἷον ἐκ μακρῶν ἀρχόμενοι καὶ εἰς μακρὰς καταλήγοντες. τοῦτο γὰρ καὶ Ἀριστοτέλης παραγγέλλειν ἔοικεν, ἄλλως δὲ τὸ διπλὸν τοῦ παίωνος τετεχνολογηκέναι ἀκριβείας ἕνεκα. διόπερ Θεόφραστος παράδειγμα ἐκτέθειται μεγαλοπρεπείας τὸ τοιοῦτον κῶλον, “ τῶν μὲν περὶ τὰ μηδενὸς ἄξια φιλοσοφούντων” οὐ γὰρ ἐκ παιῶνων ἀκριβῶς, ἀλλὰ παιωνικόν τί ἐστι. παραλαβεῖν³ μέντοι τὸν παίωνα εἰς τοὺς λόγους, ἐπειδὴ μικτός τις ἐστὶ καὶ ἀσφαλέστερος, τὸ μεγαλοπρεπὲς μὲν ἐκ τῆς μακρᾶς λαμβάνων, τὸ λογικὸν δὲ ἐκ τῶν βραχειῶν.

¹ δυνώμεθα Schneider: δυνάμεθα P.

² ποιησόμεθα P.

³ παραλαβεῖν Steinberger: παραλαβῶν (λα supra versum scripto) P.

long syllable and end with a long syllable. For the long syllable has in its very nature something grand, and its use at the beginning is striking, while as a conclusion it leaves the hearer with a sense of elevation. Anyhow, we all remember in a special degree, and are stirred by, the words that come first and the words that come last, whereas those that come between them have less effect upon us, as though they were obscured or hidden among the others.

This is clearly seen in Thucydides, whose verbal dignity is almost in every instance due to the long syllables used in his rhythms. It may indeed be said that, while the stateliness of that writer has many sides, it is this marshalling of words which, alone or chiefly, secures his greatest elevation.

We must, however, bear in mind that, even if we cannot exactly furnish the members with the two paeons at either end, we can at all events give a paeonic character to the arrangement, by beginning and ending with long syllables. This is seemingly what Aristotle ^a recommends, although, for the sake of precision merely, the two sorts of paeon are prescribed in his treatise. On the same principle Theophrastus has given as an instance of elevation the following member: "Those who philosophize in matters that are worth nought." ^b This particular sentence is not precisely composed of paeons, yet it is paeonic in character. The reason for employing the paeon in prose is that it is a mixed measure and so safer, deriving its elevation from the long syllable and its prose quality from the short ones.

^a Aristot. *Rhet.* iii. 8.

^b Theophr. *Περὶ λέξεως*.

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- 42 Οἱ δ' ἄλλοι, ὁ μὲν ἡρώως σεμνὸς καὶ οὐ λογικός, ἀλλ' ἡχώδης· οὐδὲ εὐρυθμος,¹ ἀλλ' ἄρυθμος.² ὡσπερ ὁ τοιοῦσδε ἔχει,³ "ἡκων ἡμῶν εἰς τὴν χώραν" ἢ γὰρ πυκνότης τῶν μακρῶν ὑπερπίπτει τοῦ λογικοῦ μέτρου.
- 43 Ὁ δὲ ἱαμβος εὐτελής καὶ τῇ τῶν πολλῶν λέξει ὁμοῖος. πολλοὶ γοῦν μέτρα ἱαμβικὰ λαλοῦσιν οὐκ εἰδότες. ὁ δὲ παίων ἀμφοῖν μέσος καὶ μέτριος, καὶ ὁποῖος συγκεκραμένος. ἢ μὲν δὴ παιωνικὴ ἐν τοῖς μεγαλοπρεπέσι σύνθεσις ᾧδ' ἂν πως λαμβάνοιτο.
- 44 Ποιεῖ δὲ καὶ τὰ μήκη τῶν κώλων μέγεθος, οἷον
280 r. "Θουκυδίδης Ἀθηναῖος | ξυνέγραψε τὸν πόλεμον τῶν Πελοποννησίων καὶ Ἀθηναίων," καὶ "Ἡροδότου Ἀλικαρνασέως ἱστορίας ἀπόδεξις ἦδε." τὸ γὰρ ταχέως ἀποσιωπᾶν εἰς κώλον βραχὺ κατασμικρύνει τὴν τοῦ λόγου σεμνότητα, κἂν ἢ ὑποκειμένη διάνοια μεγαλοπρεπῆς ἦ, κἂν τὰ ὀνόματα.
- 45 Μεγαλοπρεπέες δὲ καὶ τὸ ἐκ περιαγωγῆς τῇ συνθέσει λέγειν, οἷον ὡς Θουκυδίδης· "ὁ γὰρ Ἀχελῷος ποταμὸς ῥέων ἐκ Πίνδου ὄρους⁴ διὰ Δολοπίας καὶ Ἀγριανῶν⁵ καὶ Ἀμφιλόχων, ἄνωθεν παρὰ Στράτον πόλιν ἐς θάλασσαν διεξιεῖς παρ'
- ¹ εὐρυθμος P. ² ἄρυθμος Victorius: ἀνάρυθμος P.
³ ἔχει Radermacher: ἐκεῖ P; cf. § 164.
⁴ ὄρους P. ⁵ Ἀγριῶν codd. Thucyd.

^a The spondaic feet in a hexameter line seem here to be meant. ^b Scr. Inc.; cf. § 117.

^c Cf. Aristot. *Poet.* c. 4, 1449 a 26. Dickens, whether knowingly or unknowingly, in impassioned prose often writes iambic lines: for example, in *Martin Chuzzlewit* c. xv, "As for the burial of yesterday; | . . . All hushed, all noiseless, and in deep repose, | Save the swift clouds that skim across the moon, | (And the cautious wind,) | As, creeping after them upon the ground, | It stops to listen, and

Among other feet the heroic^a is solemn and ill-adapted for prose. It is clangorous; not full of good rhythm, but without it. Take, for instance, the following words: "This land, our land, reached now by me."^b Here the reiteration of long syllables exceeds the bounds of prose.

The iambic measure lacks distinction and is like ordinary talk. Indeed, many people speak iambic lines without knowing it.^c The paeon hits the happy mean between the two, and may be said to be composite. The paeonic structure may, accordingly, be employed in elevated passages after the manner thus described.

Long members also contribute to grandeur of style, *e.g.* "Thucydides the Athenian wrote the history of the war between the Peloponnesians and the Athenians,"^d and "Herodotus of Halicarnassus sets forth in this History the result of his inquiries."^e A sudden drop into silence on a short member diminishes dignity of expression, elevated though the underlying thought and the words may be.

Elevation is also caused by a rounded form of composition, as in the following passage of Thucydides: "For the river Achelous flowing from Mount Pindus through Dolopia and the land of the Agrianians and Amphilocheians, having passed the inland city Stratus and discharging itself into the goes rustling on, | (And stops again,) | And follows, like a savage on the trail." So, in c. xx., it is said of "A lovely evening in the spring-time of the year" (Alexandrine) that it was "A time when most men cherish good resolves, | and sorrow for the wasted past; when most men, looking on the shadows as they gather, | think of that evening which must close on all, | and that to-morrow which has none beyond."

^d Thucyd. i. 1 *init.*

^e Herod. i. 1 *init.*

Οἰνιάδας, καὶ τὴν πόλιν αὐτοῖς περιλιμνάζων ἄπορον ποιεῖ ὑπὸ τοῦ ὕδατος ἐν χειμῶνι στρατεύεσθαι.” σύμπασα γὰρ ἡ τοιαύτη μεγαλοπρέπεια ἐκ τῆς περιαγωγῆς γέγονεν, καὶ ἐκ τοῦ μόγις ἀναπαύσαι αὐτόν τε καὶ τὸν ἀκούοντα.

46 Εἰ δ’ οὕτω διαλύσας αὐτὸ εἶποι τις· “ὁ γὰρ Ἀχελῶος ποταμὸς ρεῖ μὲν ἐκ Πίνδου ὄρους, ἐκβάλλει δὲ παρ’ Οἰνιάδας ἐς θάλασσαν· πρὸ δὲ τῆς ἐκβολῆς τὸ Οἰνιαδῶν πεδίον λίμνην ποιεῖ, ὥστ’ αὐτοῖς πρὸς τὰς χειμερινὰς ἐφόδους τῶν πολεμίων ἔρυμα καὶ πρόβλημα γίνεσθαι τὸ ὕδωρ.” εἰ δὴ τις οὕτω μεταβαλὼν ἐρμηνεύσειεν αὐτό, πολλὰς μὲν ἀναπαύλας παρέξει τῷ λόγῳ, τὸ μέγεθος δ’ ἀφαιρήσεται.

47 Καθάπερ γὰρ τὰς μακρὰς ὁδοὺς αἱ συνεχεῖς καταγωγαὶ μικρὰς ποιοῦσιν, αἱ δ’ ἐρημίαι κἀν ταῖς μικραῖς ὁδοῖς ἔμφασίν τινα ἔχουσι μήκους, ταῦτό δὴ κἀπὶ τῶν κώλων ἂν γίγνοιτο.

48 Ποιεῖ δὲ καὶ δυσφωνία συνθέσεως ἐν πολλοῖς μέγεθος, οἷον τὸ

Ἄϊας δ’ ὁ μέγας αἰὲν ἐφ’ Ἑκτορι χαλκοκορυστῆ.

ἄλλως μὲν γὰρ ἴσως δυσήκοος ἡ τῶν γραμμάτων

^a Thucyd. ii. 102. A splendid example is the “Prayer of St. Chrysostom” as given in the *Book of Common Prayer*: “Almighty God, who hast given us grace at this time with one accord to make our common supplications unto thee; and dost promise, that when two or three are gathered together in thy Name thou wilt grant their requests: Fulfil now, O Lord, the desires and petitions of thy servants, as may be most expedient for them; granting us in this world knowledge of thy truth, and in the world to come life everlasting.”

sea near Oeniadae, and surrounding that town with a marsh, makes a winter expedition impossible owing to the floods." ^a All this impressiveness arises from the rounded period and from the fact that the historian hardly allows a rest to himself and the reader.

If the sentence were broken up and made to run as follows: "For the river Achelous flows from Mount Pindus and empties itself into the sea near Oeniadae; but before reaching the outlet it converts the plain of Oeniadae into a marsh, so that the water forms a defence and protection against the attacks of the enemy in winter,"—if the phrasing of the sentence were to be varied in this way, there would be many resting-places in the narrative but its stateliness would be destroyed.

Long journeys are shortened by a succession of inns, while desolate paths, even when the distances are short, give the impression of length. Precisely the same principle will apply also in the case of members.

In many passages a great effect is produced by words hard to pronounce in combination, as for example by the line:

And Aias the mighty at Hector the brazen-helmed evermore
Was aiming his lance.^b

No doubt the clashing of letters is, as a rule, un-

^b Hom. *Il.* xvi. 358:

*Aias δ' ὁ μέγας αἰὲν ἐφ' Ἑκτορι χαλκοκορυστῆ
ἕερ' ἀκορτίσσαι.*

For the harsh sound *cf.* Tennyson, "All thro' the crash of the near cataract hears" (*Geraint and Enid*); "Then at the dry harsh roar of the great horn" (*Last Tournament*). In the passage of the *Iliad*, *Aias* and *αἰὲν* "clash," as do the final syllables in *Aias* and *μέγας*; and *ὁ-μέγας* (if this is the scansion) would not be easily uttered.

σύμπληξις, ὑπερβολή δ' ἐμφαίνουσα τὸ μέγεθος τοῦ ἥρωος· λειότης γὰρ καὶ τὸ εὐήκοον οὐ πάνυ ἐν μεγαλοπρεπείᾳ χώραν ἔχουσιν, εἰ μὴ που ἐν ὀλίγοις. καὶ ὁ Θουκυδίδης δὲ πανταχοῦ σχεδὸν φεύγει τὸ λεῖον καὶ ὁμαλές τῆς συνθέσεως, καὶ αἰεὶ μᾶλλον τι προσκρούοντι ἔοικεν, ὥσπερ οἱ τὰς τραχείας ὁδοὺς πορευόμενοι, ἐπὶ λέγῃ, “ ὅτι τὸ μὲν δὴ ἔτος, ὡς ὠμολόγητο, ἄνοσον ἐς τὰς ἄλλας ἀσθενείας ἐτύγχανεν ὄν.” ῥᾶον μὲν γὰρ καὶ ἡδιον ᾧδ' ἂν τις εἶπεν, ὅτι “ ἄνοσον ἐς τὰς ἄλλας ἀσθενείας ὄν ἐτύγχανεν,” ἀφήρητο δ' αὐτοῦ τὴν μεγαλοπρέπειαν.

- 49 Ὡσπερ γὰρ ὄνομα τραχὺ μέγεθος ἐργάζεται, οὕτω σύνθεσις. ὀνόματα δὲ τραχέα τό τε “ κεκραγῶς ” ἀντὶ τοῦ “ βοῶν,” καὶ τὸ “ ῥηγνύμενον ” ἀντὶ τοῦ “ φερόμενον,” οἷοις πᾶσιν¹ ὁ Θουκυδίδης χρῆται, ὅμοια λαμβάνων τὰ τε ὀνόματα τῇ σύνθεσει, τοῖς τε ὀνόμασι τὴν σύνθεσιν.
- 50 Γάσσειν δὲ τὰ ὀνόματα χρῆ τόνδε τὸν τρόπον. πρῶτα μὲν τιθέναι τὰ μὴ μάλα ἐναργῆ, δεύτερα δὲ καὶ ὕστατα τὰ ἐναργέστερα. οὕτω γὰρ καὶ τοῦ πρώτου ἀκουσόμεθα ὡς ἐναργοῦς, καὶ τοῦ
280 v. μετ' αὐτὸ ὡς ἐναργεστέρου. εἰ δὲ μὴ, δόξομεν ἐξησθηκέναι, καὶ² οἶον καταπεπτωκέναι ἀπὸ ἰσχυροτέρου ἐπὶ ἀσθενές.
- 51 Παράδειγμα δὲ τὸ παρὰ τῷ Πλάτῳ λεγόμενον, ὅτι “ ἐπὶ³ μὲν τις μουσικῇ παρέχῃ καταυλεῖν καὶ καταχεῖν⁴ διὰ τῶν ὤτων ”· πολὺ γὰρ τὸ δεύτερον

¹ οἷοις πᾶσιν Hammer: οἱ σπᾶσιν P.

² καὶ post ἐξησθηκέναι ins. edd.

³ ὅταν Platonis libri.

⁴ καταχεῖν τῆς ψυχῆς Plat.

pleasant to the ear ; but here the very excess brings out the greatness of the hero, since in the elevated style smoothness and pleasant cadences have no place, except here and there. Thucydides almost invariably avoids smoothness and evenness of composition. He has rather the constant air of a man who is stumbling, like travellers on rough roads ; as when he says that " from other maladies this year, by common consent, was free." ^a It would have been easier and pleasanter to say that " by common consent, this year was free from other maladies." But this would have destroyed the effectiveness of the sentence.

Composition ^b makes style impressive in the same way as a rugged word does. Instances of rugged words are " shrieking " in place of " crying," and " bursting " in place of " charging." Thucydides uses all expressions of this kind, assimilating the words to the composition and the composition to the words.

Words should be marshalled in the following way. First should be placed those that are not specially vivid ; in the second or last place should come those that are distinctly so. In this way what comes first will strike the ear as vivid, and what follows as more vivid still. Failing this, we shall seem to have lost vigour, and (so to speak) to have lapsed from strength to weakness.

An illustration will be found in a passage of Plato : " when a man suffers music to play upon him and to flood his soul through his ears." ^c Here the second

^a Thucyd. ii. 49.

^b *s.e.* word-arrangement, here and elsewhere.

^c Plat. *Rep.* iii. 411 A.

- ἐναργέστερον τοῦ προτέρου. καὶ πάλιν προῖών φησιν, “ὅταν δὲ καταχέων¹ μὴ ἀνῆ, ἀλλὰ κηλῆ, τὸ δὴ μετὰ τοῦτο ἤδη τήκει καὶ λείβει.” τὸ γὰρ “λείβει” τοῦ “τήκει” ἐμφατικώτερον καὶ ἐγγυτέρω ποιήματος. εἰ δὲ προεξήνεγκεν αὐτό, ἀσθενέστερον ἂν τὸ “τήκει” ἐπιφερόμενον ἐφάνη.
- 52 Καὶ Ὀμηρος δὲ ἐπὶ τοῦ Κύκλωπος αἰεὶ ἐπαύξει τὴν ὑπερβολήν, καὶ ἐπανιόντι ἐπ’ αὐτῆς ἔοικεν,² οἶον

οὐ γὰρ ἐώκει
ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ ρίψι ὑλήεντι,

- καὶ προσέτι ὑψηλοῦ ὄρους καὶ ὑπερφαινομένου τῶν ἄλλων ὄρων. αἰεὶ γὰρ καίτοι μεγάλα ὄντα τὰ πρότερον ἤττονα φαίνεται, μειζόνων αὐτοῖς τῶν μετὰ ταῦτα ἐπιφερομένων.
- 53 Χρῆ δὲ καὶ τοὺς συνδέσμους μὴ μάλα ἀνταποδίδοσθαι ἀκριβῶς, οἶον τῷ “μὲν” συνδέσμῳ τὸν “δέ”. μικροπρεπὲς γὰρ ἢ ἀκρίβεια· ἀλλὰ καὶ ἀτακτοτέρως πως χρῆσθαι, καθάπερ πού ὁ Ἄντιφῶν λέγει. “ἢ μὲν γὰρ³ νῆσος ἦν ἔχομεν, δῆλη⁴ μὲν καὶ πόρρωθὲν ἔστιν ὑψηλὴ καὶ τραχεῖα· καὶ τὰ μὲν χρήσιμα καὶ ἐργάσιμα μικρὰ αὐτῆς ἔστι, τὰ δὲ ἀργὰ πολλὰ σμικρὰς αὐτῆς οὔσης.” τρισὶ γὰρ τοῖς “μὲν” συνδέσμοις εἰς ὃ “δέ” ἀνταποδίδοται.

- 54 Πολλάκις μέντοι τεθέντες πως ἐφεξῆς σύν-

¹ καταχέων P: ἐπέχων Plat.

² ἔοικεν edd.: om. P.

³ ἢ μὲν γὰρ Capperonnier: ἢ γὰρ P.

⁴ ἦν ἐχομένη δῆλη P.

^o Plat. *Rep.* iii. 411 v. The passage of Plato should be read as a whole (οὐκοῦν ὅταν . . . μαλθακὸν αἰχμητήν). It is much in Demetrius's mind; cf. §§ 183-185.

expression is far more vivid than the first. And farther on he says: "but when he ceases not to flood it, nay throws a spell over it, thereupon he causes it to melt and waste away."^a The word "waste" is more striking than the word "melt," and approaches more nearly to poetry. If Plato had reversed the order, the verb "melt," coming later, would have appeared too weak.

Homer, also, in describing the Cyclops, augments continuously his hyperbole and seems to mount higher and higher on its steps:

Not like to the sons of men, but seeming a forest-clad crest^b;

and what is more, the crest of a lofty mountain and one that towers above all its fellows. For great though they may be, the things which come first always seem lesser, when greater things follow them.

Connectives, again, such as μέν and δέ, should not correspond too nicely. There is something trivial in excessive nicety. A certain negligence in the use of particles is desirable, just as Antiphon somewhere says: "for the island we inhabit can be seen from a distance to be lofty and rugged. Those parts of it which are tilled and useful are insignificant, while the uncultivated portions are many, small though the island is."^c There is here only one δέ to answer to the thrice-used μέν.

On the other hand, it often happens that connec-

^b Hom. *Od.* ix. 190:

οὐδὲ ἐφ' ἔκει
 ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ ῥίψ' ὑλήεντι
 ὑψηλῶν ὀρέων, ὅ τε φαίνεται οἶον ἀπ' ἄλλων.

^c Antiphon, *Fragm.* 50 (Blass).

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δεσμοὶ καὶ τὰ μικρὰ μεγάλα ποιούσιν, ὡς παρ' Ὀμήρῳ τῶν Βοιωτιακῶν πόλεων τὰ ὀνόματα εὐτελεῖ ὄντα καὶ μικρὰ ὄγκον τινὰ ἔχει καὶ μέγεθος διὰ τοὺς συνδέσμους ἐφεξῆς τοσοῦτους τεθέντας, οἶον ἐν τῷ

Σχοῖνόν τε Σκῶλόν τε, πολύκνημόν τ' Ἐτεωνόν.

- 55 Τοῖς δὲ παραπληρωματικοῖς συνδέσμοις χρηστέον, οὐχ ὡς προσθήκαις κεναῖς καὶ οἶον προσφύμασιν ἢ παραξύσμασιν, ὥσπερ τινὲς τῷ “ δὴ ” χρῶνται πρὸς οὐδὲν καὶ τῷ “ νυ ” καὶ τῷ “ πρότερον,” ἀλλ' ἂν συμβάλλωνται τι τῷ μεγέθει τοῦ
- 56 λόγου, καθάπερ παρὰ Πλάτωνι, “ ὁ μὲν δὴ μέγας¹ ἐν οὐρανῷ Ζεὺς .” καὶ παρ' Ὀμήρῳ,

ἀλλ' ὅτε δὴ πόρον ἴξον εὐρρείος ποταμοῖο.

ἀρκτικὸς γὰρ τεθεῖς ὁ σύνδεσμος καὶ ἀποσπάσας² τῶν προτέρων τὰ ἐχόμενα μεγαλείον τι εἰργάσατο. αἱ γὰρ πολλαὶ ἀρχαὶ σεμνότητα ἐργάζονται. εἰ δ' ᾧδε εἶπεν, “ ἀλλ' ὅτε ἐπὶ τὸν πόρον ἀφίκοντο τοῦ ποταμοῦ,” μικρολογοῦντι ἐώκει καὶ ἔτι ὡς περὶ ἐνὸς πράγματος λέγοντι.

- 57 Λαμβάνεται δὲ καὶ παθητικῶς³ πολλάκις ὁ σύνδεσμος οὗτος, ὥσπερ ἐπὶ τῆς Καλυψοῦς πρὸς τὸν Ὀδυσσεά,

¹ μέγας ἡγεμῶν Plato.

² ἀποσπάσας Finckh: ἀποσπασθεῖς P.

³ παθητικῶς ap. Greg. Cor.: παθητικοῖς P.

^a Hom. *Il.* ii. 497.

^b The reference is to the complementary (παραπληρωματικοῖς, ‘employed to fill up’) connectives (συνδέσμοις: a wider term even than ‘particles,’ as the illustrations show) used to eke out metre or rhythm.

^c The author seems to be thinking of the apparently

tives which follow one another in close succession make even small things great, as in Homer the names of the Boeotian towns, though ordinary and insignificant, possess a certain pomp and circumstance owing to the accumulated connectives, for example in the line :

And in Schoenus and Scolus, and midst Eteonus' hill-clefts deep.^a

Expletive particles^b must not be employed as pointless appendages and excrescences, so to say, or expansions, as *δή* and *νν* and *πρότερον*^c are sometimes aimlessly used. They must be introduced only if they contribute something to dignity of style, as in Plato, "lo mighty Zeus in his heaven"^d; and in Homer :

But lo when they came to the ford of the fair-flowing river.^e

The particle placed thus near the beginning of the sentence, and severing what follows from what precedes, makes a dignified impression. For amplified beginnings have a stately effect. If the poet had said "but when they arrived at the ford of the river," he would have seemed to be using trivial language and also to be speaking of one definite occurrence.^f

The particle *δή* is also often used with a touch of feeling, as in the words which Calypso addresses to Odysseus :

pleonastic use of *πρότερον* in the locution *πρότερον . . . πρὸς*.
"Particle" must be understood in the broadest sense.

^a Plat. *Phaedr.* 246 E; cf. Soph. *El.* 174.

^b Hom. *Il.* xiv. 433, xxi. 1.

^f i.e. the single prosaic fact that they had reached the river, as contrasted with the whole picture of an advancing army which "Lo!", uttered slowly and as if you meant it, conjures up.

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Διογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεῦ,
οὕτω δὴ οἰκόνδε φίλην ἐς πατρίδα γαίαν;

εἰ γοῦν τὸν σύνδεσμον ἐξέλοις, συνεχαιρήσεις καὶ τὸ πάθος. καθόλου γάρ, ὡσπερ ὁ Πραξιφάνης
231 r. φησίν, ἀντὶ μυγμῶν | παρελαμβάνοντο οἱ τοιοῦτοι σύνδεσμοι καὶ στεναγμῶν, ὡσπερ τὸ “ αἶ αἶ,” καὶ τὸ “ φεῦ,” καὶ “ ποῖόν τί ἐστιν;” ὡς αὐτός φησι, τὸ “ καὶ νύ κ' ὀδυρομένοισιν” ἔπρεψεν, ἔμφασίν τινα ἔχον οἰκτροῦ ὀνόματος.

58 Οἱ δὲ πρὸς οὐδὲν ἀναπληροῦντες, φησί, τὸν σύνδεσμον εἰκόασιν τοῖς ὑποκριταῖς τοῖς τὸ καὶ τὸ πρὸς οὐδὲν ἔπος λέγουσιν, οἷον εἴ τις ᾧδε λέγοι,

Καλυδῶν μὲν ἦδε γαῖα Πελοπέας χθονός,
φεῦ.

ἐν ἀντιπόρθμοις πεδί' ἔχουσ' εὐδαίμονα,
αἶ, αἶ.

ὡς γὰρ παρέλκει τὸ αἶ αἶ καὶ τὸ φεῦ ἐνθάδε, οὕτω καὶ ὁ πανταχοῦ μάτην ἐμβαλλόμενος σύνδεσμος.¹

59 Οἱ μὲν δὴ σύνδεσμοι τὴν σύνθεσιν μεγαλοπρεπῆ ποιοῦσιν, ὡς εἴρηται, τὰ δὲ σχήματα τῆς λέξεώς ἐστι μὲν καὶ αὐτὰ συνθέσεώς τι εἶδος· τὸ² γὰρ δὴ τὰ αὐτὰ λέγειν δις διπλοῦντα ἢ ἐπαναφέροντα

¹ ἐμβαλλόμενος σύνδεσμος ap. Greg. Cor.: ἐμβαλλόμενος P.

² τὸ Victorius: τῶν P.

^a Hom. *Odys.* v. 203.

^b Praxiphanes, a disciple of Theophrastus.

^c Hom. *Il.* xxiii. 154 καὶ νύ κ' ὀδυρομένοισιν ἔδν φάος ἡελιοιο: also *Odys.* xvi. 220, xxi. 226. Possibly καὶ νυ fancifully suggests καίνω, “I slay.”

^d Eurip. *Meleag.* (Eurip. *Fragm.* 515 Nauck²). The first line is attributed to Sophocles in Aristotle's *Rhetoric*, iii. c. 9,

O Zeus' seed, son of Laertes, Odysseus of many an art,
Lo even thus home to thine own dear land art thou fain to
depart? ^a

Remove the particle, and you will at the same time remove the feeling conveyed by the line. In general, as Praxiphanes ^b says, such particles used to be employed in place of moanings and laments. Instances are "ah me!" and "alas!" and "oh, what is it?" As he himself says, the words *καί νύ κε* were fittingly applied to men who are "lamenting," since they suggest in some degree a word of mourning. ^c

But those who use expletive particles aimlessly resemble, so Praxiphanes says, actors who employ this exclamation or that without rhyme or reason, as though one were to say

Calydonian soil is this, whose fertile plains
(Alas!)
Look o'er the narrow seas to Pelops' land
(Ah me!). ^d

For as in this passage the "ah me!" and the "alas!" are merely dragged in, so is any particle when inserted causelessly and indiscriminately. ^e

Now while the connectives, as has been said, elevate the composition, the figures of speech are themselves a form of composition, since it is practically a matter of arrangement and distribution when you say the same thing twice, whether through

but the scholiast (Rabe, p. 197) is probably right in assigning it to Euripides. Demetrius (or Praxiphanes) humorously imagines that a garbling actor opens the *Meleager* with "Here is Calydonian soil in Pelops' land," and then adds "Dear me!" as well he may, having (by his misplaced pause) pitchforked Calydon into the Peloponnese!

^e Cf. Shakespeare's burlesque line "With hey, ho, the wind and the rain," in the song which ends *Twelfth Night*.

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ἢ ἀνθυπαλλάσσοντα διαταπτομένῳ καὶ μετασυντιθέντι ἔοικεν. διατακτέον δὲ τὰ πρόσφορα αὐτῶν χαρακτῆρι ἐκάστω, οἷον τῷ μεγαλοπρεπεῖ μὲν περὶ οὗ πρόκειται, ταῦτα·

- 60 πρῶτον μὲν τὴν ἀνθυπαλλαγὴν, ὡς Ὀμηρος,
οἱ δὲ δύο σκόπελοι ὁ μὲν οὐρανὸν εὐρὺν ἰκάνει·

πολὺ γὰρ οὕτω μεγαλειότερον ἐναλλαγείσης πτώσεως, ἢ εἶπερ οὕτως ἔφη,

τῶν δὲ δύο σκοπέλων ὁ μὲν οὐρανὸν εὐρύν·

συνήθως γὰρ ἐλέγετο. πᾶν δὲ τὸ σύνηθες μικροπρεπές, διὸ καὶ ἀθαύμαστον.

- 61 Τὸν δὲ Νιρέα, αὐτὸν τε ὄντα μικρὸν καὶ τὰ πράγματα αὐτοῦ μικρότερα, τρεῖς ναῦς καὶ ὀλίγους ἄνδρας, μέγαν¹ καὶ μεγάλα ἐποίησεν καὶ πολλὰ ἀντ' ὀλίγων, τῷ σχήματι διπλῶ καὶ μικτῶ χρησάμενος ἐξ ἐπαναφορᾶς τε καὶ διαλύσεως. “Νιρεὺς γάρ,” φησι, “τρεῖς νῆας ἄγεν, Νιρεὺς Ἀγλαΐης υἱός, Νιρεὺς, ὃς κάλλιστος ἀνὴρ.” ἢ τε γὰρ ἐπαναφορὰ τῆς λέξεως ἐπὶ τὸ αὐτὸ ὄνομα τὸν Νιρέα, καὶ ἡ διάλυσις, πλήθός τι ἐμφαίνει πραγμάτων, καίτοι δύο ἢ τριῶν ὄντων.

¹ μέγα P.

^a i.e. substitution of one grammatical case for another: here “the twin rocks” is substituted for “of the twin rocks.”

^b Hom. *Odys.* xii. 73.

^c Hom. *Il.* ii. 671:

Νιρεὺς αὖ Σύμηθεν ἄγε τρεῖς νῆας εἴσας,
Νιρεὺς Ἀγλαΐης υἱὸς Χαρόποιό τ' ἄνακτος,
Νιρεὺς ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.

repeating it, or through echoing it, or through changing its terms. The appropriate figures must be assigned to each several style. To the elevated style, our present subject, must be assigned first of all :

“Anthypallage,”^a as in Homer’s line,

And the twin rocks—one of the twain with its peak towers
up to the skies.^b

With the grammatical case thus changed, the line is far more stately than if the poet had written :

And of the twin rocks one with its peak towers up to the
skies.

That would have been the ordinary way of putting it. But everything ordinary is trivial, and so fails to win admiration.

Again, take Nireus—he is personally mean, and his power is meaner still, three ships and a handful of men. But Homer has made him and it great, and has multiplied his following, through using in combination the two figures of “repetition” and “disjunction.” “Nireus,” he says, “brought three ships, Nireus Aglaïa’s son, Nireus the goodliest man.”^c The recurrence to one and the same name “Nireus” and the avoidance of conjunctions give an impression of copious power, though it is composed of but two or three items.

In this illustration, as in others elsewhere, Demetrius follows Aristotle who, in *Rhet.* iii. c. 12, quotes the passage and comments happily on it. In English cf. “Elaine the fair, Elaine the lovable, | Elaine, the lily maid of Astolat,” Tennyson, *Lancelot and Elaine*, *init.* *ἐκ δὲ* used to begin four successive lines (*Il.* i. 436-9) is a striking example of the effective repetition of a preposition together with a conjunction.

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- 62 Καὶ σχεδὸν ἅπαξ τοῦ Νιρέως ὀνομασθέντος ἐν τῷ δράματι μεμνήμεθα οὐδὲν ἦττον ἢ τοῦ Ἀχιλλέως καὶ τοῦ Ὀδυσσεως, καίτοι κατ'¹ ἕπος ἕκαστον² λαλουμένων σχεδόν. αἰτία δ' ἡ τοῦ σχήματος δύναμις· εἰ δ' οὕτως εἶπεν, "Νιρέως ὁ Ἀγλαΐας υἱὸς ἐκ Σύμης τρεῖς νῆας ἤγεν," παρασειωπηκότι ἐώκει τὸν Νιρέα· ὥσπερ γὰρ ἐν ταῖς ἐστιάσεσι τὰ ὀλίγα διαταχθέντα πως πολλὰ φαίνεται, οὕτω καὶ τοῖς λόγοις.
- 63 Πολλαχοῦ μέντοι τὸ ἐναντίον τῇ λύσει, ἢ συνάφεια, μεγέθους αἴτιον γίνεται μάλλον, οἷον ὅτι "ἐστρατεύοντο Ἕλληνές τε καὶ Κᾶρες καὶ Λύκιοι καὶ Πάμφυλοι καὶ Φρύγες." ἡ γὰρ τοῦ αὐτοῦ συνδέσμου θέσις ἐμφαίνει τι ἄπειρον πλήθος.
- 64 Τὸ δὲ τοιοῦτο "κυρτά, φαληριόωντα," τῇ ἐξαιρέσει τοῦ "καὶ" συνδέσμου μεγαλειότερον ἀπέβη μάλλον, ἢ εἰ³ εἶπεν, "κυρτά καὶ φαληριόωντα."
- 65 [Τὸ]⁴ μεγαλεῖον μέντοι ἐν τοῖς σχήμασιν τὸ
281 v. μηδὲ | ἐπὶ τῆς αὐτῆς μένειν πτώσεως, ὡς Θουκυδίδης, "καὶ πρῶτος ἀποβαίνων ἐπὶ τὴν ἀποβάθραν ἐλειποψύχησέ τε, καὶ πεσόντος αὐτοῦ ἐς τὴν παρεξαιρεσίαν·" πολὺ γὰρ οὕτως μεγαλειότερον, ἢ εἶπερ ἐπὶ τῆς αὐτῆς πτώσεως οὕτως ἔφη,

¹ κατὰ τῶν (ut videtur) P : κατὰ Gregorius Cor.

² ἐκάστων P.

³ ei ante εἶπεν add. Victorius.

⁴ τὸ seclusi.

^a For *δρᾶμα* as applied to the *Iliad* cf. Longinus, *De subl.* ix. 13. In § 156 Demetrius uses *δράματα* of the mimes of Sophron.

^b Scr. Inc. There are great examples in *Revelation* vi. 15, vii. 9; and an interesting instance in Matthew Arnold's *Sohrab and Rustum*, "Kalmucks and unkempt Kuzzaks," etc.

Thus, though Nireus is hardly once mentioned in the course of the action,^a we remember him no less than Achilles and Odysseus, who are spoken of in almost every line. The influence of the figure is the cause. If Homer had simply said "Nireus the son of Aglaïa brought three ships from Syme," this would have been tantamount to passing over Nireus in silence. It is with writing as with banquets, where a few dishes may be so arranged as to seem many.

In many passages, however, the opposite figure to separation, namely combination, tends to elevation of style, as "To the war flocked both Greeks and Carians and Lycians and Pamphylians and Phrygians."^b The repeated use of the same conjunction gives the impression of an innumerable host.

But in such a phrase as "high-arched, foam-crested" the omission of the conjunction "and" lends an air of greater distinction to the language than its insertion would have done: "high-arched and foam-crested."^c

In framing a sentence it is well, in order to attain elevation, not to keep to the same construction, but to follow the example of Thucydides when he writes: "And being the first to step on to the gangway he swooned, and when he had fallen upon the forepart of the ship his shield dropped into the sea."^d This is far more striking than if he had retained the same

^a Hom. *Il.* xiii. 799. An inserted "and" would be even more hurtful here than (say) in Tennyson's "iron-jointed, supple-sinewed" (*Locksley Hall*).

^b Thucyd. iv. 12 και πειρώμενος ἀποβαλῖναι ἀνεκόπη ὑπὸ τῶν Ἀθηναίων, και τραυματισθεῖς πολλὰ ἐλιποψύχησέ τε και πεσόντος αὐτοῦ ἐς τὴν παρεξίρεσιαν ἢ ἀσπίς περιερρήθη ἐς τὴν θάλασσαν, κτλ.

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- ὅτι “ ἔπεσεν ἐς τὴν παρεξαιρεσίαν καὶ ἀπέβαλε τὴν ἀσπίδα.”
- 66 Καὶ ἀναδιπλώσας δ’ ἔπος εἰργάσατο μέγεθος, ὡς Ἡρόδοτος “ δράκοντες δέ που,” φησίν, “ ἦσαν ἐν τῷ Καυκάσῳ μέγεθος,¹ καὶ μέγεθος καὶ πλῆθος.” δις ῥηθὲν τὸ “ μέγεθος ” ὄγκον τινὰ τῇ ἐρμηνείᾳ παρέσχεν.
- 67 Χρηῖσθαι μέντοι τοῖς σχήμασι μὴ πυκνοῖς· ἀπειρόκαλον γὰρ καὶ παρεμφαινόν τινα τοῦ λόγου ἀνωμαλίαν. οἱ γοῦν ἀρχαῖοι πολλὰ σχήματα ἐν τοῖς λόγοις τιθέντες συνηθέστεροι τῶν ἀσχηματίστων εἰσίν, διὰ τὸ ἐντέχνως τιθέναι.
- 68 Περί δὲ συγκρούσεως φωνηέντων ὑπέλαβον ἄλλοι ἄλλως. Ἴσοκράτης μὲν γὰρ ἐφυλάττετο συμπλήσσειν αὐτά, καὶ οἱ ἀπ’ αὐτοῦ, ἄλλοι δέ τινες ὡς ἔτυχε συνέκρουσαν καὶ παντάπασι· δεῖ δὲ οὔτε ἠχώδη ποιεῖν τὴν σύνθεσιν, ἀτέχνως αὐτὰ συμπλήσσοντα καὶ ὡς ἔτυχε· διασπασμῶ γὰρ τοῦ λόγου τὸ τοιοῦτον καὶ διαρρίψει ἔοικεν· οὔτε μὴν παντελῶς φυλάσσεσθαι τὴν συνέχειαν τῶν γραμμάτων· λειοτέρα μὲν γὰρ οὕτως ἔσται ἴσως ἢ

¹ καὶ ἀναδιπλώσας δ’ ἔπος εἰργάσατο μέγεθος ὁ Ἡρόδοτος: δράκοντες δέ, πού φησιν, ἦσαν ἐν τῷ Καυκάσῳ θαυμαστοὶ τὸ μέγεθος, καὶ μέγεθος καὶ πλῆθος Orth.

^a The nearest parallel (a very doubtful one) in Herodotus will be found in his First Book, c. 203. Emil Orth (in *Philologische Wochenschrift*, 1925, No. 27, pp. 778-83) argues, with much probability, that the passage is quoted from the *Argonautica* of Herodorus of Heracleia; see critical note. The odd Greek of the best manuscript seems to mean literally “serpents there were about in the Caucasus, a big species—a big species, and a lot of them.” What Demetrius has in view is some such repetition as that of

construction, and had said that "he fell upon the forepart of the ship and lost his shield."

The "redoubling" of a word also conduces to elevation, as in the following passage of Herodotus: "There were huge serpents in the Caucasus, both huge and many."^a The repetition of the word "huge" imparts a certain impressiveness to the style.

Overloading with figures^b should, however, be avoided, as betokening lack of taste and producing a certain inequality of style. The ancient writers, it is true, employ a number of figures in their works, but they employ them so artistically that their writing is more natural than that of those who eschew them entirely.

With regard to concurrence of vowels different opinions have been held by different persons. Isocrates and his followers avoided it, while others have admitted it wholesale wherever it chanced to occur. The true course lies between the two extremes. The composition should not clang,^c as it will if the vowels are allowed inartistically to collide just as they fall together, producing the impression of a jerky and disjointed style. On the other hand, the direct contact of such letters should not be shunned altogether. The composition will perhaps

the word "black" in Milton's *Il Penseroso*: "O'erlaid with black, staid Wisdom's hue; | Black, but such as in esteem | Prince Memnon's sister might beseem."

^b *i.e.* special forms, constructions, shapes, gestures, attitudes, poses, of language.

^c Cp. Pope's "though oft the ear the open vowels tire." A certain metallic resonance (*cf.* §§ 42, 174, 299) seems to be meant by Demetrius. "To jar" is perhaps too strong; *cf.* § 174.

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σύνθεσις, ἀμουσοτέρα δὲ καὶ κωφὴ ἀτεχνῶς, πολλὴν εὐφωνίαν ἀφαιρεθεῖσα τὴν γινομένην ἐκ τῆς συγκρούσεως.

69 Σικεπτέον δὲ πρῶτον μὲν, ὅτι καὶ ἡ συνήθεια αὐτὴ συμπλήττει τὰ γράμματα ταῦτα¹ τοῖς ὀνόμασι, καίτοι στοχαζομένη μάλιστα εὐφωνίας, οἷον ἐν τῷ Αἰακὸς καὶ χιών. πολλὰ δὲ καὶ διὰ μόνων τῶν φωνηέντων συντίθησιν ὀνόματα, οἷον Αἰαίη καὶ Εὖσιος, οὐδέν τε δυσφωνότερα τῶν ἄλλων ἐστὶ ταῦτα, ἀλλ' ἴσως καὶ μουσικώτερα.

70 Τὰ γε μὴν ποιητικά, οἷον τὸ ἥλιος, διηρημένον καὶ συγκρουόμενον ἐπίτηδες, εὐφωνότερόν ἐστι τοῦ ἥλιος καὶ τὸ ὀρέων² τοῦ ὀρῶν. ἔχει γάρ τινα ἢ λύσις καὶ ἢ σύγκρουσις οἷον ὠδὴν ἐπιγινομένην. πολλὰ δὲ καὶ ἄλλα ἐν συναλοιφῇ μὲν λεγόμενα δύσφορα ἦν, διαιρεθέντα δὲ καὶ συγκρουσθέντα εὐφωνότερα, ὡς τὸ “ πάντα μὲν τὰ νέα καὶ καλὰ ἐστίν.” εἰ δὲ συναλείψας εἶποις “ καλὰ ἔστιν,” δυσφωνότερον ἔσται τὸ λεγόμενον καὶ εὐτελέστερον.

71 Ἐν Αἰγύπτῳ δὲ καὶ τοὺς θεοὺς ὑμνοῦσι διὰ τῶν ἑπτὰ φωνηέντων οἱ ἱερεῖς, ἐφεξῆς ἠχοῦντες αὐτά, καὶ ἀντὶ αὐλοῦ καὶ ἀντὶ κιθάρας τῶν γραμμάτων τούτων ὁ ἦχος ἀκούεται ὑπ' εὐφωνίας, ὥστε ὁ ἐξαιρῶν τὴν σύγκρουσιν οὐδέν ἄλλο ἢ μέλος

¹ τὰ ἐν (“intra vocabula”) coni. Roshdestwenski.

² ὀρέων P.

^a i.e. vowels; cf. §§ 68, 71.

^b Cf. *faëry* in Milton's “faëry elves” or Keats' “faëry lands forlorn.” Such words are specially “musical.”

be smoother in this way, but it will be less tasteful and fall quite flat when robbed of much melody made by the concurrence of vowels.

It is worthy of remark, in the first place, that common parlance itself, though it aims at euphony above all things, brings these letters^a into contact in such words as *Αἰακός* and *χιών*. It also forms many words of vowels and of vowels only, e.g. *Αἰαίη* and *Εὖιος*, and these, so far from being less pleasant to the ear than others, possibly seem even more harmonious.^b

Poetical forms such as *ἠέλιος*, where the resolution and the concurrence are designed, have a better sound than *ἡλιος*, and the same is true of *ὄρέων* as compared with *ὄρῶν*. The resolution and the concurrence have the effect of actually making the words sing themselves. Many other words would be disagreeable if run together, but are pleasanter when they are separated and chime, e.g. *πάντα μὲν τὰ νέα καὶ καλὰ ἔστιν*.^c If you were to fuse the vowels into *καλά 'στιν*, the expression would be less euphonic and more commonplace.

In Egypt the priests, when singing hymns in praise of the gods, employ the seven vowels,^d which they utter in due succession; and the sound of these letters is so euphonic that men listen to it in place of flute and lyre. To do away with this concurrence, therefore, is simply to do away entirely with the

^a Scr. Inc. Cf. § 207. "All things young are also fair"; or (to keep some of the short syllables) "everything that is young is pretty."

^b For "le chant des sept voyelles grecques" see C. E. Ruelle in *Revue des Études grecques*, ii. 38-44. Also J. M. Gesner, "Θεολογούμενα de laude Dei per vii Vocales ad Demetrium Phalereum," Göttingen, 1746.

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ἀτεχνῶς ἐξαιρεῖ τοῦ λόγου καὶ μουσαν. ἀλλὰ περὶ τούτων μὲν οὐ καιρὸς μηκύνειν ἴσως.

- 72 Ἐν δὲ τῷ μεγαλοπρεπεῖ χαρακτῆρι σύγκρουσις παραλαμβάνοιτ' ἂν πρέπουσα ἦτοι διὰ μακρῶν, ὡς τὸ " λᾶαν ἄνω ὤθεσκε". καὶ γὰρ ὁ στίχος
- 232 v. μῆκός τι ἔσχεν ἐκ τῆς συγκρούσεως, | καὶ μεμῖ μηται τοῦ λίθου τὴν ἀναφορὰν καὶ βίαν. ὡσαύτως καὶ τὸ " μὴ ἤπειρος εἶναι" τὸ Θουκυδίδειον. συγκρούονται καὶ δίφθογγοι διφθόγγοις, " ταύτην κατώκησαν μὲν Κερκυραῖοι· οἰκιστῆς δὲ ἐγένετο."
- 73 Ποιεῖ μὲν οὖν καὶ τὰ αὐτὰ μακρὰ συγκρουόμενα μέγεθος, καὶ αἱ αὐτὰί δίφθογγοι. αἱ δὲ ἐκ διαφερόντων συγκρούσεις ὁμοῦ καὶ μέγεθος ποιούσιν καὶ ποικιλίαν ἐκ τῆς πολυηχίας,¹ οἷον " ἠώς," ἐν δὲ τῷ " οἶην" οὐ μόνον διαφέροντα τὰ γράμματα ἔστιν, ἀλλὰ καὶ οἱ ἤχοι ὁ μὲν δασύς, ὁ δὲ ψιλός, ὥστε πολλὰ ἀνόμοια εἶναι.
- 74 Καὶ ἐν ὠδαῖς δὲ τὰ μελίσματα ἐπὶ τοῦ ἐνὸς γίνεται τοῦ αὐτοῦ μακροῦ γράμματος, οἷον ὠδῶν ἐπεμβαλλομένων ὠδαῖς, ὥστε ἡ τῶν ὁμοίων σύγ-

¹ τῆς οὐ πολυηχίας P : οὐ om. Victorius.

* Hom. *Odyss.* xi. 595 :

ἦ τοι ὁ μὲν σκηριπτόμενος χερσὶν τε ποσὶν τε
 λᾶαν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι
 εἶναι ἐπεσθῆναι τὸτ' ἀποστρέψασκε κραταῖς
 αἰετὶς ἔτιμα λᾶαν· κυλίνδετο λᾶας ἀναιδέης.

For the long syllables in the second line *cf.* Pope's " When Ajax strives some rock's vast weight to throw, | The line too labours, and the words move slow " (*Essay on Criticism*). Eustathius's comment on the Homeric passage is: " It is renowned for its composition (word-arrangement), as indicating the hard labour of the pushing by the juxtaposition of the vowels. These stuff the mouth and won't

music and harmony of speech. But perhaps this is not the right time to enlarge on these matters.

It is the concurrence of long vowels which is most appropriately employed in the elevated style, as in the words, "that rock he heaved uphillward" (*ἄνω ὤθεσκε*).^a The line has gained length through the hiatus, and has actually reproduced the mighty heaving of the stone. The words of Thucydides "that it may not be attached to the mainland" (*μὴ ἤπειρος*) furnish a similar example.^b Diphthongs also may clash with diphthongs, *e.g.* "the place was colonized from Corcyra; of Corinth, however, was its founder" (*Κερκυραῖοι· οἰκιστῆς*).^c

Well, then, the concurrence of the same long vowels, and of the same diphthongs, contributes to elevation of style. On the other hand, the concurrence of different vowels produces, through the number of sounds employed, variety as well as elevation, an instance being the word *ἦώς*. In the word *οἴην* not only are the letters different but also the breathings, one being rough and the other smooth, so that there are here many points of unlikeness.^d

In songs, too, trills can be made on one and the same long letter, songs being piled (so to say) on songs, so that the concurrence of like vowels may be allowed the words to trip along. So the language proceeds reluctantly, in keeping with the laboriousness of the heavy heave uphill (*τῇ ἐργωδίᾳ τοῦ ἄνω ὤθειν*).^e

^b Thucyd. vi. 1 *διείργεται τὸ μὴ ἤπειρος εἶναι.*

^c Thucyd. i. 24 *ταύτην ἀπέκτισαν μὲν Κερκυραῖοι, οἰκιστῆς δ' ἐγένετο Φάλιος Κορινθῶος γένος τῶν ἀφ' Ἡρακλῆος.*

^d This obscure and trivial section may, like others of the same kind, be a late addition to the treatise. Possibly *οὐ* should be retained before *πολιχνύς*, giving the rather forced sense "even though the breathings (the unspirated two vowels in *ἦώς*) are the same."

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κρουσις μικρὸν ἔσται τι ὠδῆς μέρος καὶ μέλισμα.
περὶ μὲν δὴ συγκρούσεως, καὶ ὡς γίνοιτ' ἂν
μεγαλοπρεπῆς σύνθεσις, λελέχθω τοσαῦτα.

75 Ἔστι δὲ καὶ ἐν πράγμασι τὸ μεγαλοπρεπές, ἂν
μεγάλῃ¹ καὶ διαπρεπῆς πέζομαχία ἢ ναυμαχία, ἢ
περὶ οὐρανοῦ ἢ περὶ γῆς λόγος· ὁ γὰρ τοῦ μεγάλου
ἀκούων πράγματος εὐθύς καὶ τὸν λέγοντα² οἶεται
μεγάλως λέγειν πλανώμενος· δεῖ γὰρ οὐ τὰ λεγό-
μενα σκοπεῖν, ἀλλὰ πῶς λέγεται· ἔστι γὰρ καὶ
μεγάλα μικρῶς λέγοντα ἀπρεπές ποιεῖν τῷ πράγ-
ματι. διὸ καὶ δεινούς τινάς φασιν, ὥσπερ καὶ
Θεόπομπον, δεινὰ οὐ δεινῶς λέγοντας.³

76 Νικίας δ' ὁ ζωγράφος καὶ τοῦτο εὐθύς ἔλεγεν
εἶναι τῆς γραφικῆς τέχνης οὐ μικρὸν μέρος τὸ
λαβόντα ὕλην εὐμεγέθη γράφειν, καὶ μὴ κατακερ-
ματίζειν τὴν τέχνην εἰς μικρά, οἷον ὀρνίθια ἢ ἄνθη,
ἀλλ' ἵππομαχίας καὶ ναυμαχίας, ἔνθα πολλὰ μὲν
σχήματα δείξειεν ἂν τις ἵππων τῶν μὲν θεόντων,
τῶν δὲ ἀνθισταμένων ὀρθῶν, ἄλλων δὲ ὀκλα-
ζόντων, πολλοὺς δ' ἀκοντίζοντας, πολλοὺς δὲ
καταπίπτοντας τῶν ἵππέων· ᾤετο γὰρ καὶ τὴν
ὑπόθεσιν αὐτὴν μέρος εἶναι τῆς ζωγραφικῆς τέχνης,
ὥσπερ τοὺς μύθους τῶν ποιητῶν. οὐδὲν οὖν

¹ μεγαλ P: fortasse μεγάλη ἢ legendum.

² καὶ λέγοντα P: τὸν add. edd.

³ λέγοντας Goeller: λέγοντα P.

^a i.e. the repeated η in μὴ ἠπειρος may be regarded as a singer's trill or shake. The study of prose-rhythm has, in ancient and modern times, had results which would have astonished rugged thinkers like Thucydides or Carlyle.

^b Theopompus (b. about 380 B.C.), a pupil of Isocrates, is,

regarded as a bit of a song, in fact as a trill.^a These remarks must suffice on the question of hiatus and of the kind of composition appropriate to the elevated style.

Elevation resides also in the nature of the subject matter, when (for instance) the subject is a great and famous battle on land or sea, or when earth or heaven is the theme. For the man who listens to a great subject is promptly beguiled into thinking that the style itself is great. "Beguiled," I say: for we must consider not so much the things narrated as the method of their narration, since great topics may be handled in a manner that is mean and below the dignity of the subject matter. Whence the saying that there are forcible writers, like Theopompus, who give feeble utterance to forcible conceptions.^b

The painter Nicias^c used to maintain that no small part of the artistic faculty was shown in the painter's choosing at the outset a theme of some amplitude, instead of whittling down his art into small things, little birds (for example) or flowers. The right subjects, he said, were such as naval battles and cavalry engagements, which give many opportunities of representing horses charging or rearing high or crouching low, and their riders hurling javelins or being thrown. His view was that the subject itself was a part of the painter's art, just as the ancient legends were a part of the art of poetry.

in this treatise, represented as a "forcible-feeble" or "feeble-forcible": §§ 75, 240, 247, 250. Cf. Roberts in *Classical Review*, xxii. pp. 118-122 ("Theopompus in the Greek Literary Critics: with special reference to the newly-discovered Greek historian").

^c Probably the contemporary of Praxiteles.

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θαυμαστόν, εἰ καὶ ἐν τοῖς λόγοις [καί]¹ ἐκ πραγμάτων μεγάλων² μεγαλοπρέπεια γένηται.

77 Τὴν δὲ λέξιν ἐν τῷ χαρακτήρι τούτῳ περιττὴν εἶναι δεῖ καὶ ἐξηλλαγμένην καὶ ἀσυνήθη μᾶλλον· οὕτω γὰρ ἔξει τὸν ὄγκον, ἣ δὲ κυρία καὶ συνήθης σαφῆς μὲν, λειπτή³ δὲ καὶ εὐκαταφρόνητος.

78 Πρῶτα μὲν οὖν μεταφοραῖς χρηστέον· αὐταὶ γὰρ μάλιστα καὶ ἡδονὴν συμβάλλονται τοῖς λόγοις καὶ μέγεθος, μὴ μέντοι πυκναῖς, ἐπεὶ τοὶ διθύραμβον ἀντὶ λόγου γράφομεν· μήτε μὴν πόρρωθεν μετενηνεγμέναις, ἀλλ' αὐτόθεν καὶ ἐκ τοῦ ὁμοίου, οἷον ἔοικεν ἀλλήλοις στρατηγός, κυβερνήτης, ἡνίοχος· πάντες γὰρ οὗτοι ἄρχοντές εἰσιν. ἀσφαλῶς οὖν ἐρεῖ καὶ ὁ τὸν στρατηγὸν κυβερνήτην λέγων τῆς πόλεως, καὶ ἀνάπαλιω ὁ τὸν κυβερνήτην ἄρχοντα τῆς νηός.

79 Οὐ πᾶσαι μέντοι ἀνταποδίδονται, ὥσπερ αἱ προειρημέναι, ἐπεὶ τὴν ὑπέρειαν μὲν τῆς Ἰδῆς |
282 v. πόδα ἐξῆν εἰπεῖν τὸν ποιητὴν, τὸν δὲ τοῦ ἀνθρώπου πόδα οὐκέτι ὑπέρειαν εἰπεῖν.

80 Ἐπὰν μέντοι κινδυνώδης ἡ μεταφορὰ δοκῆ, μεταλαμβάνεσθω εἰς εἰκασίαν· οὕτω γὰρ ἀσφαλεστέρα γίγνοιτ' ἂν. εἰκασία δ'⁴ ἐστὶ μεταφορὰ πλεονάζουσα, οἷον εἴ τις τῷ⁵ "τότε τῷ Πύθωνι τῷ ῥήτορι ῥέοντι καθ' ὑμῶν" προσθεῖς εἴποι, "ὥσπερ ῥέοντι καθ' ὑμῶν." οὕτω μὲν γὰρ

¹ καὶ secl. Spengel.

² μεγάλων scripsi Hammerum secutus: μεγάλη P.

³ λειπτή Spengel: ἀελ τῆ P.

⁴ δ' Victorius: ἀλλ' P.

⁵ τῷ ante τότε add. Gale.

α Or (with the manuscript reading) ". . . words, though always clear, are also (in a way, τῆ; cf. πῆ § 103) liable
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So it need awaken no surprise that, in prose writings also, elevation results from the choice of a great subject.

The diction employed in the elevated style should be superior, distinguished, and inclined to the unfamiliar. It will thus possess the needed gravity, whereas usual and current words, though clear, are unimpressive and liable to be held cheap.^a

In the first place, then, metaphors must be used; for they impart a special charm and grandeur to prose style. They should not, however, be crowded together, or we shall find ourselves writing dithyrambic poetry in place of prose. Nor yet should they be far-fetched, but natural and based on a true analogy. There is a resemblance, for instance, between a general, a pilot, and a charioteer; for they are all in command. Accordingly it can safely be said that a general "pilots" the State, and conversely that a pilot "commands" the ship.

Not all metaphors can, however, be used convertibly like the above. Homer could call the lower slope of Ida its "foot," but he could not go further and call a man's foot his "slope."^b

When the metaphor seems daring, let it for greater security be converted into a simile. A simile is an expanded metaphor, as when, instead of saying "the orator Python was then rushing upon you in full flood," we add a word of comparison and say 'was like a flood rushing upon you.'^c In this way

. . . Neither *λειτός* ("plain"), nor its more usual form *λιτός*, is used elsewhere in the treatise.

^b Cf. Hom. *Il.* ii. 824 and xx. 59 with xx. 218. Demetrius is commenting humorously on a classification well known in the Peripatetic school; cf. Arist. *Rhet.* iii. 4 fin.

^c Demosth. *De cor.* 136.

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εἰκασία γέγονεν καὶ ἀσφαλέστερος ὁ λόγος, ἐκείνως δὲ μεταφορὰ καὶ κινδυνωδέστερος. διὸ καὶ Πλάτων ἐπισφαλές τι δοκεῖ ποιεῖν μεταφοραῖς μᾶλλον χρώμενος ἢ εἰκασίαις, ὁ μέντοι Ξενοφῶν εἰκασίαις μᾶλλον.

- 81 Ἄριστη δὲ δοκεῖ μεταφορὰ τῷ Ἀριστοτέλει ἢ κατὰ ἐνέργειαν καλουμένη, ὅταν τὰ ἄψυχα ἐνεργοῦντα εἰσάγηται καθάπερ ἔμψυχα, ὡς τὸ ἐπὶ τοῦ βέλους·

ὄξυβελῆς καθ' ὄμιλον ἐπιπτέσθαι μενεαίνων,
καὶ τὸ

κυρτὰ φαληριόωντα.

πάντα γὰρ ταῦτα, τὸ “φαληριόωντα” καὶ τὸ “μενεαίνων,” ζωτικαῖς ἐνεργείαις ἔοικεν.

- 82 Ἔνια μέντοι σαφέστερον ἐν ταῖς μεταφοραῖς λέγεται καὶ κυριώτερον, ἥπερ¹ ἐν αὐτοῖς τοῖς κυρίοις, ὡς τὸ “ἔφριξεν δὲ μάχη.” οὐ γὰρ ἄν τις αὐτὸ μεταβαλὼν διὰ κυρίων οὔτ' ἀληθέστερον εἴποι οὔτε σαφέστερον. τὸν γὰρ ἐκ τῶν δοράτων κλόνον καὶ τὸν² γινόμενον τούτοις ἡρέμα ἦχον συνεχῶς φρίσσοσαν μάχην προσηγόρευσεν, καὶ ἅμα ἐπειληπταί πως τῆς κατ' ἐνέργειαν μεταφορᾶς τῆς προειρημένης, τὴν μάχην φρίσσειν εἰπὼν ὡς περ ζῶον.

- 83 Δεῖ μέντοι μὴ λανθάνειν, ὅτι ἔνια μεταφοραὶ μικροπρέπειαν ποιοῦσι μᾶλλον ἢ μέγεθος, καίτοι τῆς μεταφορᾶς πρὸς ὄγκον λαμβανομένης, ὡς τὸ

¹ εἴπερ P.

² καὶ τὸν ins. Spengel.

^a Cf. Longinus, *De subl.* xxxii. 3 (after Aristotle and Theophrastus).

^b Aristot. *Rhet.* iii. 11.

^c Hom. *Il.* iv. 126.

we obtain a simile and a less risky expression, in the other way metaphor and greater danger.^a Plato's employment of metaphors rather than similes is, therefore, to be regarded as a risky feature of his style. Xenophon, on the other hand, prefers the simile.

In Aristotle's ^b judgement the so-called "active" metaphor is the best, wherein inanimate things are introduced in a state of activity as though they were animate, as in the passage describing the shaft :

Sharp-shot flies at the crowd the angry shaft,^c

and in the words :

High-arched, foam-crested.^d

All such expressions as "foam-crested" and "angry" suggest the activities of living creatures.

Some things are, however, expressed with greater clearness and precision by means of metaphors than by means of the precise terms themselves : as "the battle shuddered."^e No change of phrase could, by the employment of precise terms, convey the meaning with greater truth or clearness. The poet has given the designation of "shuddering battle" to the clash of spears and the low and continuous sound which these make. In so doing he has seized upon the aforesaid "active" metaphor and has represented the battle as "shuddering" like a living thing.

We must, however, not lose sight of the fact that some metaphors conduce to triviality rather than to grandeur, even though the metaphor be employed in order to enhance the effect. An instance is the line :

^a Hom. *Il.* xiii. 799 ; quoted, for another reason, in § 64.

^c Hom. *Il.* xiii. 339.

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ἀμφὶ δ' ἐσάλπιγγεν μέγας οὐρανός·

οὐρανὸν γὰρ ὄλον ἠχοῦντα οὐκ ἔχρῃν προσεικάσαι ἠχοῦσῃ σάλπιγγι, πλὴν εἰ μὴ τις ἄρα¹ ἀπολογοῖτο ὑπὲρ τοῦ Ὀμήρου λέγων, ὡς οὕτως² ἠχησεν μέγας οὐρανός, ὡς ἂν ἠχήσειεν σαλπίζων ὄλος οὐρανός.

- 84 Ἐτέραν οὖν ἐπινοήσωμεν μεταφορὰν μικρότητος αἰτίαν γινομένην μᾶλλον ἢ μεγέθους· δεῖ γὰρ ἐκ τῶν μειζόνων μεταφέρειν εἰς τὰ μικρά, οὐ τὸ ἐναντίον, οἷον ὡς ὁ Ξενοφῶν φησιν, “ἐπεὶ δὲ πορευομένων ἐξεκύμηνέ τι τῆς³ φάλαγγος.” τὴν γὰρ τῆς τάξεως παρεκτροπὴν ἐκκυμαινούσῃ θαλάσσῃ εἴκασεν καὶ προσωνόμασεν. εἰ δέ τις μεταβαλὼν εἴποι ἐκφαλαγγίσασαν τὴν θάλασσαν, τάχα μὲν οὐδὲ οἰκείως μετοίσει, πάντῃ δὲ πάντως μικροπρεπῶς.
- 85 Ἐνιοὶ δὲ καὶ ἀσφαλίζονται τὰς μεταφορὰς ἐπιθέτοις ἐπιφερομένοις, ὅταν αὐτοῖς κινδυνώδεις δοκῶσιν, ὡς ὁ Θεόγνις παρατίθεται τῷ τόξῳ “φόρμιγγα⁴ ἀχορδον” ἐπὶ τοῦ τῷ τόξῳ βάλλοντος· ἢ μὲν γὰρ φόρμιγξ κινδυνώδης ἐπὶ τοῦ τόξου, τῷ δὲ⁵ ἀχορδῶ ἠσφάλισται.
- 86 Πάντων δὲ καὶ τῶν ἄλλων ἡ συνήθεια καὶ

¹ ἄρα edd. : ἅμα P.

² ὡς οὕτως ap. Greg. Cor. : ὡσαύτως P.

³ τι τῆς Xenophontis libri : τῆς P.

⁴ τῷ τόξῳ φόρμιγγα Nauck : τὸν τοξοφόρμιγγα P.

⁵ τὸ δε P.

^a Hom. *Il.* xxi. 388.

^b Criticism and defence alike seem laboured. But we can see from Arist. *Rhet.* iii. 3 (latter portion) how different ancient views of metaphor were, in some ways, from modern. Would Aristotle, and Demetrius, have disliked Wordsworth's line “The cataracts blow their trumpets from the steep” in the famous *Intimations*?

All round the great sky trumpeted.^a

The entire firmament when resounding ought not to have been likened to a resounding trumpet, unless on Homer's behalf the defence be advanced that high heaven resounded in the way in which the entire heaven would resound were it trumpeting.^b

Let us, therefore, consider a different kind of metaphor, one which leads to pettiness rather than to grandeur. Metaphors should be applied from the greater to the less, not the other way about. Xenophon, for example, says: "on the march a part of the line surged out."^c He thus likens a swerving from the ranks to a surging of the sea, and applies this term to it. If, however, it were conversely to be said that the sea swerved from "line," the metaphor would possibly not be even appropriate; in any case it would be utterly trivial.

Some writers endeavour by the addition of epithets to safeguard metaphors which they consider risky. In this way Theognis applies to the bow the expression "lyre without chords" when describing an archer in the act of shooting.^d It is a bold thing to apply the term "lyre" to a bow, but the metaphor is guarded by the qualification "without chords."

Usage,^e which is our teacher everywhere, is so

^a Xen. *Anab.* i. 8. 18 ὡς δὲ πορευομένων ἐξεκύρινε τῆς φάλαγγος: "fluctuated," Goldsmith (*Essay xviii.* on "Metaphor"). This well-known chapter of the *Anabasis*: (i. 8: it describes the battle of Cunaxa) supplies illustrations also in §§ 103, 104; again with slight deviations from the accepted text. Cf. also § 216.

^b Theog. trag., Nauck², p. 769.

^c Common usage; ordinary, everyday, familiar speech. Cf. Horace, *Ars P.* 71, 72 "usus . . . norma loquendi" (= κανὼν, § 87).

DEMETRIUS

μάλιστα μεταφορῶν διδάσκαλος· μικροῦ γὰρ σχεδὸν¹ πάντα μεταφέρουσα λανθάνει διὰ τὸ ἀσφαλῶς
 233r. μεταφέρειν, λευκὴν τε φωνὴν λέγουσα | καὶ ὄξυν
 ἄνθρωπον καὶ τραχὺ ἦθος καὶ μακρὸν ῥήτορα καὶ
 τᾶλλα, ὅσα οὕτω μεταφέρεται μουσικῶς, ὥστε
 ὅμοια δοκεῖν τοῖς κυρίοις.

87 Τοῦτον ἐγὼ κανόνα τίθεμαι τῆς ἐν λόγοις μεταφορᾶς, τὴν τῆς συνηθείας τέχνην εἶτε φύσιν. οὕτω γοῦν ἔνια μετήνεγκεν ἢ συνηθία καλῶς, ὥστε οὐδὲ κυρίων ἔτι ἐδεήθημεν, ἀλλὰ μεμένηκεν ἢ μεταφορὰ κατέχουσα τὸν τοῦ κυρίου τόπον, ὡς “ὁ τῆς ἀμπέλου ὀφθαλμὸς” καὶ εἴ τι ἕτερον τοιοῦτον.

88 Σφόνδυλος μέντοι καὶ κλείς τὰ ἐπὶ τοῦ σώματος, καὶ κτένες, οὐ κατὰ μεταφορὰν ὀνόμασται, ἀλλὰ καθ’ ὁμοιότητα διὰ τὸ εἰκέναι τὸ μὲν κτενὶ μέρος, τὸ δὲ κλειδί, τὸ δὲ σφονδύλῳ.

89 Ἐπὶ μὲντοι εἰκασίαν ποιῶμεν τὴν μεταφορὰν, ὡς προλέλεκται, στοχαστέον τοῦ συντόμου, καὶ τοῦ μηδὲν πλεόν τοῦ² “ὥσπερ” προτιθέσαι, ἐπεὶ τοι ἀντ’ εἰκασίας παραβολὴ ἔσται ποιητικῆ, οἷον τὸ τοῦ Ξενοφῶντος, “ὥσπερ δὲ κύων γενναῖος ἀπρονοήτως ἐπὶ κάπρον φέρεται,” καὶ “ὥσπερ ἵππος λυθεὶς διὰ πεδίου γαυριῶν καὶ ἀπολακτί-

¹ an delendum vel μικροῦ vel σχεδόν?

² τοῦ μηδὲ τὸ P: μηδὲν πλεόν τοῦ in margine P.

^a Lit. “white”: “vox candida)(fusca,” in Quintilian xi. 3. 15.

^b i.e. “bud” or “shoot”; cf. *oculus* in Latin. So “heart of oak.”

^c i.e. “like a hound” or “like a horse,” without detailed points of comparison.

particularly in regard to metaphors. Usage, in fact, clothes almost all conceptions in metaphor, and that with such a sure touch that we are hardly conscious of it. It calls a voice "silvery,"^a a man "keen," a character "rugged," a speaker "long," and so on with metaphors in general, which are applied so tastefully that they pass for literal description.

My own rule for the use of metaphor in prose is the art—or nature—found in usage. Metaphors have in some cases been so well established by usage that we no longer require the literal expressions, but the metaphor has definitely usurped the place of the literal term. For instance, "the eye ^b of the vine," and so forth.

The parts of the body, however, which are called "vertebra" (σφόνδυλος), "collar-bone" (κλείς), and "ribs" (κτένες), derive their names not from metaphor but from their resemblance to a spindle-whorl, a key, and a comb respectively.

When we turn a metaphor into a simile in the way above described, we must aim at conciseness. We must do no more than prefix some such word as "like,"^c or we shall have a poetical comparison in place of a simile. Take, for example, Xenophon's "like as a gallant hound charges a boar recklessly," and (another writer's) "like as a horse when unloosed bounds proudly prancing over the plain."^d

^a Xen. *Cyrop.* i. 4. 21, and Scr. Inc. In one of his letters Charles Darwin writes: "When a horse is turned out into a field he trots with high elastic steps and carries his tail aloft." That is the language of prose. The unknown author of the second example quoted by Demetrius employs a full-blown simile which contains poetical, or semi-poetical, words; even ἀπολακτίσεων is not ἐκλακτίσεων.

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- ζων". ταῦτα γὰρ οὐκ εἰκασίαις ἔτι ἔοικεν, ἀλλὰ παραβολαῖς ποιητικαῖς.
- 90 Τὰς δὲ παραβολὰς ταύτας οὔτε ῥαδίως ἐν τοῖς πεζοῖς λόγοις τιθέναι δεῖ, οὔτε ἄνευ πλείστης φυλακῆς. καὶ περὶ μεταφορᾶς μὲν τοσαῦτα¹ ὡς τύπῳ εἰπεῖν.
- 91 Ληπτέον δὲ καὶ σύνθετα ὀνόματα, οὐ τὰ διθυραμβικῶς συγκείμενα, οἷον "θεοτεράτους πλάνας," οὐδὲ "ἄστρων δορύπυρον στρατόν," ἀλλ' ἔοικότα τοῖς ὑπὸ τῆς συνηθείας² συγκειμένοις· καθόλου γὰρ ταύτην κανόνα ποιοῦμαι πάσης ὀνομασίας, νομοθέτας λέγουσαν καὶ ἀρχιτέκτονας, καὶ τοιάδε πολλὰ ἕτερα ἀσφαλῶς συντιθεῖσαν.
- 92 Ἐξεῖ μέντοι τὸ σύνθετον ὄνομα ὁμοῦ καὶ ποικιλίαν τινὰ ἐκ τῆς συνθέσεως καὶ μέγεθος, καὶ ἅμα καὶ συντομίαν τινά. ὄνομα γὰρ τεθήσεται ἀντὶ ὄλου τοῦ λόγου, οἷον ἂν τὴν τοῦ σίτου κομιδὴν σιτοπομπίαν λέγῃς· πολὺ γὰρ οὕτω μείζον. τάχα δ' ἂν καὶ λυθέντος ὀνόματος εἰς λόγον ἕτερον τρόπον μείζον γένοιτο, οἷον σίτου πομπῆ ἀντὶ σιτοπομπίας.
- 93 Ὄνομα δ' ἀντὶ λόγου τίθεται, οἷον ὡς ὁ Ξενοφῶν φησιν ὅτι οὐκ ἦν λαβεῖν ὄνον ἄγριον, εἰ μὴ οἱ ἵππεῖς διαστάντες θηρῶεν διαδεχόμενοι· ὀνόματι, οἷον ὅτι³ οἱ μὲν ὀπισθεν ἐδίωκον, οἱ δ' ἀπήντων ὑπελαύνοντες πρόσω, ὥστε τὸν ὄνον ἐν μέσῳ ἀπολαμβάνεσθαι. φυλάττεσθαι μέντοι διπλᾶ τιθέ-

¹ τοσαῦτα add. Schneider; cf. § 220.

² συνηθείας Finckh; ἀληθείας P. Fort. ἀληθείας hic servandum, et ἀληθοῦς (vice συνήθους) legendum in § 96.

³ an ὀνόματι δηλῶν ὅτι (οἷον ὅτι perperam iterante οἷον ὡς et φησὶν ὅτι)?

Such descriptions have the appearance no longer of simile, but of poetical comparisons.

These comparisons should not be used in prose lightly nor without the greatest caution.—This concludes our sketch of the subject of metaphor.

Compound words should also be used. They should not, however, be formed after the manner of the dithyrambic poets, *e.g.* "heaven-prodiged wanderings" or "the fiery-speared battalions of the stars."^a They should resemble the compounds framed by everyday speech. In all word-formation I regard usage as the universal arbiter, usage which speaks of "lawgivers" and "master-builders," and with sure touch frames many other compounds of the kind.

A compound word will usually, from the very fact that it is composite, derive a certain decorative quality and grandeur, and a certain conciseness as well. One word will stand for an entire phrase. For instance, you might speak of the transport of corn as "corn-convoy," thus using a much more striking expression. Still, it may sometimes happen that the same strengthened effect will be obtained by the converse process of resolving a word into a phrase—"corn-convoy," for instance, into "convoy of corn."

An example of a word used instead of a phrase is Xenophon's sentence: "it was not possible to capture a wild ass unless the mounted men separated and hunted in two parties."^b The single word (*διαδεχόμενοι*) is equivalent to saying that some horsemen were in pursuit behind, while others rode forward to meet them, so that the wild ass was intercepted. The compounding of words already com-

^a Lyric. Fragm. Adesp. 128, Bergk⁴.

^b Xen. *Anab.* i. 5. 2.

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ναι τὰ διπλᾶ ὀνόματα· τοῦτο γὰρ ἕξεισι¹ λόγου πεζοῦ τὸ εἶδος.

- 94 Τὰ δὲ πεποιημένα ὀνόματα ὀρίζονται μὲν τὰ κατὰ μίμησιν ἐκφερόμενα πάθους ἢ πράγματος, 95238v. οἶον ὡς τὸ “σίζε” | καὶ τὸ “λάπτοντες,” ποιεῖ δὲ μάλιστα μεγαλοπρέπειαν διὰ τὸ οἶον ψόφοις εἰκέναι, καὶ μάλιστα τῷ ξένῳ· οὐ γὰρ ὄντα ὀνόματα λέγει, ἀλλὰ τότε γινόμενα, καὶ ἅμα σοφόν τι φαίνεται ὀνόματος καινοῦ γένεσις, οἶον συνηθείας· εἰκεν γοῦν ὀνοματουργῶν τοῖς πρώτοις θεμένοις τὰ ὀνόματα.
- 96 Στοχαστέον πρῶτον μὲν τοῦ σαφοῦς ἐν τῷ ποιουμένῳ ὀνόματι καὶ συνηθούς, ἔπειτα τῆς ὁμοιότητος πρὸς τὰ κείμενα ὀνόματα, ὡς μὴ φρυνγίζειν ἢ σκυθίζειν τις δόξει μεταξὺ Ἑλληνικῶν ὀνομάτων.²
- 97 Ποιητέον μέντοι ἦτοι τὰ μὴ ὠνομασμένα, οἶον ὁ τὰ τύμπανα καὶ τᾶλλα τῶν μαλθακῶν ὄργανα κιναιδίας εἰπὼν καὶ Ἀριστοτέλης τὸν ἐλεφαντιστήν· ἢ παρὰ τὰ κείμενα παρονομάζοντα αὐτόν,

¹ ἕξεισι Victorius: ἕξει P.

² Ἑλληνικῶν ὀνομάτων edd.: Ἑλληνικοῖς ὀνομασιν P.

^a Demetrius does well to give this word of warning: the power of freely compounding words is of great value in any language, but it ran riot in late Greek, where preposition was often piled upon preposition, adding length with little added meaning. The adviser (Demetrius) does not always “reck his own rede.” μετασυντιθέσθαι, προαναβοᾶν, and ξηροκακοζηλία are found in him alone, but all three are serviceable words. He also uses ἀνθιπυλλάσσω, συνεξαίρω, and ὑποκατασκευάζω. Longinus goes much further. Compound words occurring in the *Sublime* and nowhere else are: ἀνθυπαντᾶν, ἀντισυμμαχεῖν (in the passive), προεμφανίζομαι, προσεπιθεάομαι, προσπεριορίζομαι, συνεμπνέω, to which may be added προσεναγχος. In company with other writers or

pounded should, however, be avoided.^a Such double composition oversteps the limits of prose.

Our authorities define "onomatopoeic" words^b as those which are uttered in imitation of an emotion or an action, as "hissed" and "lapping."^c

Homer^d impresses his readers greatly by his employment of words resembling inarticulate sounds, and by their novelty above all. He is not making use of existing words, but of words then coming into existence. Moreover, the creation of a fresh word on the model of words already in use is regarded as a kind of poetic gift. As a word-maker, Homer seems, in fact, to resemble those who first gave things their names.

The foremost aim in the formation of words should be clearness and naturalness; the next, due analogy with established words. A writer should not have the appearance of introducing Phrygian or Scythian words among those of Greece.

Words should be formed either to denote things which have as yet not been named, as was done by the person who described the kettledrums and other instruments of effeminate devotees as "lecheries," or by Aristotle when he spoke of an "elephanteer" (elephant-driver).^e Or again, a writer may independently fashion words from existing ones, as when

alone, Longinus also has such lengthy forms as ἀνειδωλοποιούμενα (μέτρα), ἀντιδιατίθεσθαι, διακληρονομείσθαι, ἐπεισκυλλόμενα (μεγ' ἔρη), παρρηχρητισίεσθαι, (massive), γατεξανάστασις, πωλοποιήσασθαι, πωλοποιήσασθαι, σιλοποιήσασθαι, σιλοποιήσασθαι. Plato has

^a πωλοποιήσασθαι, πωλοποιήσασθαι, σιλοποιήσασθαι, σιλοποιήσασθαι.
^b πωλοποιήσασθαι, πωλοποιήσασθαι, σιλοποιήσασθαι, σιλοποιήσασθαι, or manu-
 factured: words (εὐγ' and ἄλλοτ' ἐξ) κοινὰ.
 Horn. *Odyss.* ix. 320; *Il.* vi. 161.

^d ποιῆ δέ, sc. ὁ ποιητής (rather than τὰ πεποιημένα ὄνματα).
^e Aristot. *Hist. anim.* Book II. (i. pp. 497, 610, ed. Berol.).

somebody gave the name of "boatman" ^a to one who rows a boat, or as when Aristotle called a man who lives sole and alone (all by himself) a "solitary." ^b

Xenophon says that "the army huzzaed," denoting by this derivative the cry of "huzza" which the troops kept raising continually. ^c The practice is, however, as I said, full of risk even for the poets themselves. It may be added that a compound is a kind of manufactured word, for everything which is put together must, of course, have sprung from some existing material.

There is a kind of impressiveness also in allegorical language. ^d This is particularly true of such menaces as that of Dionysius: "their cicadas shall chirp from the ground." ^e

If Dionysius had expressed his meaning directly, saying that he would ravage the Locrian land, he would have shown at once more irritation and less dignity. In the phrase actually used the speaker has shrouded his words, as it were, in allegory. Any darkly-hinting expression is more terror-striking, and its import is variously conjectured by different hearers. On the other hand, things that are clear and plain are apt to be despised, just like men when stripped of their garments.

Hence the Mysteries are revealed in an allegorical form in order to inspire such shuddering and awe

^b Cf. § 144 *infra*.

^c Xen. *Anab.* v. 2. 14.

^d "Figurative" language, but with a notion also of "veiled meaning," "dark saying"; cf. Milton's "where more is meant than meets the ear," and *De subl.* vii. 3 ἐγκυβερταίπειν τῇ διανοίᾳ πλείον τοῦ λεγομένου τὸ ἀναθεωρούμενον. See also § 222 of the present treatise.

^e Explained in the next section; cf. "making the squirrels walk," as used of a great fall of wood.

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νυκτί. ἔοικε δὲ καὶ ἡ ἀλληγορία τῷ σκότῳ¹ καὶ τῇ νυκτί.

- 102 Φυλάττεσθαι μέντοι κατὰ ταύτης τὸ συνεχές, ὡς μὴ αἰνίγμα ὁ λόγος ἡμῖν γένηται, οἷον τὸ ἐπὶ τῆς σικύας τῆς ἰατρικῆς·

ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα.

καὶ οἱ Λάκωνες πολλὰ ἐν ἀλληγορίαις ἔλεγον ἐκφοβοῦντες, οἷον τὸ “ Διονύσιος ἐν Κορίνθῳ ” πρὸς Φίλιππον, καὶ ἄλλα τοιαῦτα οὐκ ὀλίγα.

- 103 Ἡ συντομία δὲ πῆ μὲν μεγαλοπρεπῆς, καὶ μάλιστα ἡ ἀποσιώπησις· ἕνια γὰρ μὴ ῥηθέντα μείζονα φαίνεται καὶ ὑπονοηθέντα μᾶλλον· πῆ δὲ μικροπρεπῆς. καὶ γὰρ ἐν διλογίαις γίνεται μέγεθος, οἷον ὡς Ξενοφῶν, “ τὰ δὲ ἄρματα ἐφέρετο, ” φησί, “ τὰ μὲν δι' αὐτῶν τῶν φιλιῶν, τὰ δὲ καὶ δι' αὐτῶν τῶν πολεμίων. ” πολὺ γὰρ οὕτω μείζον, ἢ εἴπερ ὦδ' εἶπεν, “ καὶ διὰ τῶν φιλιῶν, καὶ διὰ τῶν πολεμίων αὐτῶν. ”

- 104
234 r. | Πολλαχοῦ δὲ καὶ τὸ πλάγιον μείζον τοῦ εὐθέος, οἷον “ ἡ δὲ γνώμη ἦν, ὡς εἰς τὰς τάξεις τῶν Ἑλλήνων ἐλώντων² καὶ διακοφόντων ” ἀντὶ τοῦ “ διανοοῦντο ἐλάσαι καὶ διακόψαι. ”

- 105 Συμβέβληται δὲ καὶ ἡ ὁμοιότης τῶν ὀνομάτων καὶ ἡ δυσφωνία ἢ φαινομένη· καὶ γὰρ τὸ δύσφωνον πολλαχοῦ ὀγκηρόν, ὡσπερ

¹ σκότῳ Victorius : αὐτῷ (sic) P.

² ἐλώντων Xen. libri : ἐλθόντων P.

^a Cleobulina, *Fragm. i.* Bergk⁴ (cf. Arist. *Rhet.* iii. 2).

^b Cf. §§ 8, 241.

^c A sudden drop into silence; a suppressed word or clause; cf. §§ 149, 253, 264.

as are associated with darkness and night. Allegory also is not unlike darkness and night.

Here again excess must be avoided, lest language become a riddle in our hands, as in the description of the surgeon's cupping-glass :

A man I beheld who with fire had welded brass to a man's flesh.^a

The Lacedaemonians conveyed many of their threats by means of allegory, as in the message "Dionysius at Corinth" addressed to Philip, and in many similar expressions.^b

In certain cases conciseness, and especially *apoiopesis*,^c produce elevation, since some things seem to be more significant when not expressed but only hinted at. In other cases, however, triviality is the result. Impressiveness may result from verbal repetitions^d such as those of Xenophon, who says: "the chariots rushed, some of them right through the ranks of friends, some right through the ranks of foes."^e Such a sentence is far more striking than if Xenophon had put it in this way: "right through the ranks both of friends and foes."

Often an indirect construction is more impressive than the direct: as "the intention was that they should charge the ranks of the Greeks and cut their way through them," rather than "they intended to charge and cut their way through."^f

Similarity of words and manifest difficulty in utterance may contribute to the same result. For such difficulty is often impressive, as in the words

^a Cf. *Genesis* xlvii. 9 and *Book of Daniel* iii. 1-18; two fuller and more "impressive" examples.

^c Xen. *Anab.* i. 8. 20.

^f Xen. *Anab.* i. 8. 10.

DEMETRIUS

Αἴας δ' ὁ μέγας αἰὲν ἐφ' Ἑκτορι.

πολὺ γὰρ μᾶλλον τὸν Αἴαντα μέγαν ἐνέφηνεν ἢ τῶν δύο σύμπληξις τῆς ἑπταβοείου ἀσπίδος.

- 106 Τὸ δὲ ἐπιφώνημα καλούμενον ὀρίζοιτο μὲν ἄν τις λέξιν ἐπικοσμοῦσαν, ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις. τῆς γὰρ λέξεως ἢ μὲν ὑπηρετεῖ, ἢ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἢ τοιάδε,

οἶαν τὰν ὑάκινθον ἐν οὔρεσι ἠιοιμένες ἄνδρες
ποσσι καταστείβουσιν,

ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τὸ

χαμαὶ δέ τε πόρφυρον ἄνθος·

ἐπενήνεκται γὰρ τοῦτο τοῖς προενηνεγμένοις κόσμος σαφῶς καὶ κάλλος.

- 107 Μεσσή δὲ τούτων καὶ ἡ Ὀμήρου ποίησις, οἶον ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιw ἐώκει, οἷς τὸ πάρος Τροίηνδε κιὼν κατέλειπεν Ὀδυσσεύς. πρὸς δ' ἔτι καὶ τόδε μείζον ἐπὶ φρεσὶν ἔμβαλε δαίμων,

μήπως οἰνωθέντες, ἔριw στήσαντες ἐν ὑμῖν,
ἀλλήλους τρώσητε.

εἶτα ἐπιφωνεῖ,

αὐτὸς γὰρ ἐφέλκεται ἄνδρα σίδηρος.

- 108 Καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων

^a Hom. *Il.* xvi. 358; cf. § 48, where the complete line is quoted.

^b For such "clanging" sounds in English cf. "it strikes On a wood, and takes, and breaks, and cracks, and splits" (Tennyson, *Princess*); "Grate on their scrannel pipes of wretched straw" (Milton, *Lycidas*).

And Aias the mighty at Hector the brazen-helmed evermore
Was aiming his lance.^a

The clashing of the two words (*Aíās, aíév*) brings out the greatness of Ajax more vividly than his famous sevenfold buckler.^b

The so-called "epiphoneme" ^c may be defined as language that adds adornment. It produces elevation of style in the highest degree. Language can convey the sense; it can also add adornment. It conveys the sense in such words as :

Like as the hyacinth upon the hills
Is trodden by the shepherds with their feet,

but the adornment comes with the added clause :

And low on the earth lies that purple flower.^d

For the addition thus made to the preceding lines clearly adorns and beautifies.

The poetry of Homer abounds in instances, as

"I have taken them out of the smoke," say thou, "for they
seem no more

Like those that Odysseus left when he sailed for the Trojan
shore,

But marred, wherever the wreaths of the fire-reek were wont
to roll.

And another fear and a greater Cronion hath put in my soul,
Lest perchance ye be heated with wine, and ye break into
strife and jar,

And ye wound one another, and shame the feast, and your
wooing mar."^e

After this he adds as a finishing-touch :

For the steel of itself hath a spell and it draweth men on
unto war.^e

In general it may be said that the epiphoneme

^c Concluding exclamation, finishing touch, culmination.

^d Sappho, *I'ragm.* 94 Bergk⁴; Edmonds, *Lyra Graeca*, i. p. 286.

^e Cf. Hom. *Odyss.* xvi. 288-294, xix. 7-13.

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ἔοικεν ἐπιδείγμασιν, γείσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατεΐαις· οἶον γάρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημεῖόν ἐστιν.

109 Δόξειεν δ' ἂν καὶ τὸ ἐνθύμημα ἐπιφωνήματος εἶδος τι εἶναι, οὐκ ὄν μὲν· οὐ γὰρ κόσμου ἔνεκεν, ἀλλὰ ἀποδείξεως παραλαμβάνεται, πλὴν ἐπιλεγόμενόν γε ἐπιφωνηματικῶς.

110 Ὡσαύτως δὲ καὶ ἡ γνώμη ἐπιφωνουμένῳ τινὲς ἔοικεν ἐπὶ προειρημένοις, ἀλλ' οὐδ' αὕτη ἐπιφώνημά ἐστι· καὶ γὰρ προλέγεται πολλάκις, λαμβάνει μέντοι χώραν ποτὲ ἐπιφωνήματος.

111 Τὸ δέ,
νήπιος οὐδ' ἄρ' ἔμελλε κακὰς ὑπὸ κῆρας ἀλύξειν,
οὐδ' αὐτὸ ἐπιφώνημα ἂν εἴη· οὐ γὰρ ἐπιλέγεται οὐδὲ ἐπικοσμεῖ, οὐδ' ὅλως ἐπιφώνηματι ἔοικεν, ἀλλὰ προσφώνηματι ἢ ἐπικερτομήματι.

112 Τὸ δὲ ποιητικὸν ἐν λόγοις ὅτι μὲν μεγαλοπρεπές, καὶ τυφλῷ δῆλόν φασι, πλὴν οἱ μὲν γυμνῆ πάνυ χρώνται τῇ μιμήσει τῶν ποιητῶν, μᾶλλον δὲ οὐ μιμήσει, ἀλλὰ μεταθέσει, καθάπερ Ἡρόδοτος.

113 Θουκυδίδης μέντοι κἂν λάβῃ παρὰ ποιητοῦ τι, ἰδίως αὐτῷ χρώμενος ἴδιον τὸ ληφθὲν ποιεῖ, οἶον ὁ μὲν ποιητῆς ἐπὶ τῆς Κρήτης ἔφη,

Κρήτη τις γαῖ' ἔστι¹ μέσῳ ἐνὶ οἴνοπι πόντῳ,
καλὴ καὶ πίειρα, περιρρυτος.

ὁ μὲν δὴ ἐπὶ τοῦ μεγέθους ἐχρήσατο τῷ² “περίρ-

¹ γαῖ' ἔστι codd. Homeri: γ' ἔστι P.

² ἐχρήσατο τὸ P.

^a The laticlave of the Roman senator seems to be meant.
^b Hom. *Il.* xii. 113. Probably Demetrius has in mind some definite writer who had quoted this Homeric line as an example of the epiphoneme.

^c “As plain as a pikestaff”; cf. § 239.

bears a likeness to the things on which the wealthy pride themselves—cornices, triglyphs, and bands of purple.^a Indeed, it is in itself a mark of verbal opulence.

The enthymeme might be thought to be a kind of epiphoneme. But it is not so, since it is employed for purposes not of adornment but of proof. Though, to be sure, it may come last after the manner of an epiphoneme.

Similarly a maxim resembles in some points an epiphoneme added to a previous statement. Nevertheless the maxim, in its turn, is not an epiphoneme. Though at times it may come last like an epiphoneme, it often comes first.

Again, the line

Poor fool! he was not to escape hard fate^b

will be no epiphoneme. For it is not final, nor is it ornamental. It has no likeness at all to an epiphoneme, but rather to an allocution or a taunt.

A touch of poetic diction adds to the elevation of prose. Even a blind man can see that,^c as the proverb has it. Still some writers imitate the poets quite crudely. Or rather, they do not imitate them, but transfer them to their pages as Herodotus has done.^d

Thucydides acts otherwise. Even if he does borrow something from a poet, he uses it in his own way and so makes it his own property. Homer, for instance, says of Crete :

A land there is, even Crete, in the midst of the dark sea-swell,
Fair, fertile, wave-encompassed.^e

Now Homer has used the word " wave-encompassed "

^a Demetrius may be thinking of such famous things in Herodotus as *ἔπεισι γὰρ σφι δεσπότης νόμος* (vii. c. 104).

^e Hom. *Odys.* xix. 172.

DEMETRIUS

234 v. ρυτος," ὁ δὲ Θουκυδίδης ὁμοιοεῖν τοὺς Σικελιώτας καλὸν οἶεται εἶναι, γῆς ὄντας | μιᾶς καὶ περιρρύτου, καὶ ταῦτ¹ πάντα εἰπών, γῆν τε ἀντὶ νήσου καὶ περιρρυτον ὡσαύτως, ὅμως ἕτερα λέγειν δοκεῖ, διότι οὐχ ὡς πρὸς μέγεθος, ἀλλὰ πρὸς ὁμόνοιαν αὐτοῖς ἐχρήσατο. περὶ μὲν δὴ μεγαλοπρεπείας τοσαῦτα.

114 Ὡσπερ δὲ παράκειται φαῦλά τινα ἀστείοις τρισίν, οἷον θάρρει μὲν τὸ θράσος, ἢ δ' αἰσχύνῃ τῇ αἰδοῦ, τὸν αὐτὸν τρόπον καὶ τῆς ἐρμηνείας τοῖς χαρακτηῆσιν παράκεινται διημαρτημένοι τινές. πρῶτα δὲ περὶ τοῦ γειτινῶντος τῷ μεγαλοπρεπεῖ λέξομεν. ὄνομα μὲν οὖν αὐτῷ ψυχρὸν, ὀρίζεται δὲ τὸ ψυχρὸν Θεόφραστος οὕτως, ψυχρὸν ἐστὶ τὸ ὑπερβάλλον τὴν οἰκείαν ἀπαγγελίαν, οἷον

ἀπυνδάκωτος οὐ τραπεζοῦται κύλιξ,

ἀντὶ τοῦ ἀπύθμενος ἐπὶ τραπέζῃς κύλιξ οὐ τίθεται. τὸ γὰρ πρᾶγμα σμικρὸν ὃν οὐ δέχεται ὄγκον τοσοῦτον λέξεως.

115 Γίνεται μέντοι καὶ τὸ ψυχρὸν ἐν τρισίν, ὥσπερ καὶ τὸ μεγαλοπρεπές. ἢ γὰρ ἐν διανοίᾳ, καθάπερ

¹ ταῦτα P.

^a Thucyd. iv. 64. 3 τὸ δὲ ξύμπαν γείτονας ὄντας καὶ ξυνοίκους μιᾶς χώρας καὶ περιρρύτου καὶ ὄνομα ἐν κεκλημένους Σικελιώτας. Hermocrates of Syracuse is the speaker, and is urging his fellow-Greeks of Sicily to put aside intestine feuds, and to resist as one man any invasion of their island-home. Thucydides (as author of the speech) is supposed by Demetrius to give a new turn to the familiar lines in which the great national poet of Greece had described the sea-girt isle of Crete. The sea may resemble a huge rampart; it may also, with the help of traitors, afford a landing to the ships of the invader.

to indicate the great size of the island. Thucydides, on his part, thinks it a right thing that the Greek settlers in Sicily should act in unity, as they belong to the same land and that a wave-encompassed one.^a Although he employs just the same terms as Homer—"land" in place of "island," and likewise "wave-encompassed"—he seems nevertheless to be saying something different. The reason is that he uses the words with reference not to size but to national unity.—Thus much with regard to elevation of style.

But as in the sphere of morals certain bad qualities exist side by side with certain attractive ones (audacity, for example, corresponding to bravery, and shame to reverence), so also the leading types of style are matched by distorted varieties. We will first speak of the faulty style which is next neighbour to the elevated. Its name is "frigid,"^b and "the frigid" is defined by Theophrastus^c as that which overshoots the expression appropriate to the thought, for example

A cup unbased is not intabulated.^d

Here the meaning is: "a cup without a bottom is not placed upon a table." The subject, being trivial, does not admit of such magniloquence.

Frigidity, like elevation, arises at three points. One of these is the thought itself, as when a writer

^b "Frosty"; cf. § 6. With all its fiery ambitions, such a style is what modern actors call "a frost." It falls flat.

^c Theophr. *Περί λέξεως*.

^d Soph. *Triptol.* fragm. See Pearson's *Soph. Fragm.* ii. p. 251, with his comment, "We are perhaps justified in recalling that the play was probably an early one." Is it a case of [ὁ Σοφοκλῆς] διαπεπαιχῶς τὸν Αἰσχύλου ἄγκων (Plut. *Mor.* 79 B),—an instance of deliberate burlesque?

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ἐπὶ τοῦ Κύκλωπος λιθοβολούντος τὴν ναῦν τοῦ Ὀδυσσέως ἔφη τις, “φερομένου τοῦ λίθου αἶγες ἐνέμοντο ἐν αὐτῷ.” ἐκ γὰρ τοῦ ὑπερβεβλημένου τῆς διανοίας καὶ ἀδυνάτου ἢ ψυχρότης.

- 116 Ἐν δὲ λέξει ὁ Ἀριστοτέλης φησὶ γίνεσθαι τετραχῶς, * * ¹ ὡς Ἀλκιδάμας “ὕγρον ἰδρῶτα.” ἢ ἐν συνθέτῳ, ὅταν διθυραμβώδης συντεθῆ ἢ διπλωσις τοῦ ὀνόματος, ὡς τὸ “ἐρημοπλάνος” ἔφη τις, καὶ εἰ² τι ἄλλο οὕτως ὑπέρογκον. γίνεται δὲ καὶ ἐν μεταφορᾷ τὸ ψυχρόν, “τρέμοντα καὶ ὠχρὰ τὰ πράγματα.”³ τετραχῶς μὲν οὖν κατὰ τὴν λέξιν οὕτως ἂν γίγνοιτο.
- 117 Σύνθεσις δὲ ψυχρὰ ἢ μὴ εὐρυθμος,⁴ ἀλλὰ ἄρυθμος οὔσα καὶ διὰ πάντων μακρὰν⁵ ἔχουσα, ὡσπερ ἢ τοιάδε, “ἦκων ἡμῶν εἰς τὴν χώραν, πάσης ἡμῶν ὀρθῆς οὔσης.” οὐδὲν γὰρ ἔχει λογικὸν οὐδὲ ἀσφαλὲς διὰ τὴν συνέχειαν τῶν μακρῶν συλλαβῶν.
- 118 Ψυχρόν δὲ καὶ τὸ μέτρα τιθέναι συνεχῆ, καθάπερ τινές, καὶ μὴ κλεπτόμενα ὑπὸ τῆς συνεχείας·

¹ hiatus indicavit Victorius.

² ei om. P: add. edd., cf. § 64.

³ πράγματα Victorius (cf. Arist. Rhet. iii. 3): γράμματα P.

⁴ εὐρυθμος Finckh: ἐρρυθμος (sic) P.

⁵ μακρὰν Schneider: μακρόν P.

^a Scr. Inc.

^b Cf. Arist. Rhet. iii. 3 γλώτταις . . . ἐπιθέτοις.

^c Alcidamas, *fragm.* The rhetorician Alcidamas was a pupil of Gorgias; cf. § 12.

^d Scr. Inc. (? Gorgias; cf. Arist. Rhet. iii. 3).

^e Scr. Inc.; cf. §§ 40-42, 246. So, in verse, “And ten low

once said, in describing how Homer's Cyclops cast a boulder after the ship of Odysseus: "when the boulder was in mid career goats were browsing on it." ^a The words are frigid because the conceit is extravagant and impossible.

In diction Aristotle ^b says that frigidity is of four-fold origin, arising from [(1) "strange terms"; (2) "epithets"] . . . as when Alcidas speaks of "moist sweat" ^c; (3) "composites," when words are compounded in a dithyrambic manner, as with the expression "desert-wandering" which someone uses, and with other pompous expressions of the kind; (4) "metaphors," e.g. "a crisis pale and trembling." ^d Frigidity of diction may, therefore, arise in four ways.

Composition is frigid when it lacks good rhythm, or lacks all rhythm, having long syllables from beginning to end, as "This land, our land, which I now reach, which I find all upstirred." ^e Owing to the unbroken succession of long syllables, this sentence is highly questionable and entirely lacking in prose rhythm.

It is also a mark of frigidity to introduce, as some do, ^f one metrical phrase after another in prose, the close succession of which thrusts them on the words oft creep in one dull line" (Pope, *Essay on Criticism*). But the poets can also make most expressive use of accumulated long syllables, as in Tennyson's "The long day wanes: the slow moon climbs: the deep | Moans round with many voices"; and in Shakespeare's "If thou didst ever hold me in thy heart, | Absent thee from felicity awhile, | And in this harsh world draw thy breath in pain, | To tell my story." Cf. Dionys. Halic. *De comp. verb.* cc. 15, 16. Catullus (cxvi. 3) has a hexameter line consisting of spondees only: "qui te lenirem nobis, neu conarere."

^f As Dickens and Blackmore in English. Cf. § 43.

DEMETRIUS

ποιήμα γὰρ ἄκαιρον ψυχρόν, ὥσπερ καὶ τὸ ὑπέ-
μετρον.

- 119 Καὶ καθόλου ὁποῖόν τί ἐστὶν ἡ ἀλαζονεία, τοιοῦτον
καὶ ἡ ψυχρότης· ὁ τε γὰρ ἀλαζών τὰ μὴ προσόντα
αὐτῷ αὐχεῖ ὁμως ὡς προσόντα, ὁ τε μικροῖς
πράγμασιν περιβάλλων ὄγκον, καὶ αὐτὸς ἐν μικροῖς
ἀλαζονευομένῳ ἔοικεν. καὶ ὁποῖόν τι τὸ ἐν τῇ
παροιμίᾳ κοσμούμενον ὑπερον, τοιοῦτόν τί ἐστὶ καὶ
τὸ ἐν τῇ ἐρμηνείᾳ ἐξηρμένον ἐν μικροῖς πράγμασιν.
- 120 Καίτοι τινές φασὶ δεῖν τὰ μικρὰ μεγάλως λέγειν,
καὶ σημείον τοῦτο ἠγοῦνται ὑπερβαλλούσης δυνά-
μεως. ἐγὼ δὲ Πολυκράτει μὲν τῷ ῥήτορι συγ-
χωρῶ ἐγκωμιάζοντι * *¹ ὡς Ἀγαμέμνονα ἐν
ἀντιθέτοις καὶ μεταφοραῖς καὶ πᾶσι τοῖς ἐγκωμια-
στικοῖς τρόποις· ἔπαιζεν γάρ, οὐκ ἐσπούδαζεν,
καὶ αὐτὸς τῆς γραφῆς ὁ ὄγκος παίγνιον ἐστὶ.
παίζειν μὲν δὴ² ἐξέστω, ὡς φημί, τὸ δὲ πρέπον ἐν
235 r. παντὶ πράγματι φυλακτέον, τοῦτ' ἐστὶ προσφόρως
ἐρμηνευτέον, τὰ μὲν μικρὰ μικρῶς, τὰ μεγάλα δὲ
μεγάλως.
- 121 Καθάπερ Ξενοφῶν ἐπὶ τοῦ Τηλεβόα ποταμοῦ
μικροῦ ὄντος καὶ καλοῦ φησιν, “ οὗτος δὲ ποταμὸς
ἦν μέγας μὲν οὐ, καλὸς δέ.” τῇ γὰρ βραχύτητι
τῆς συνθέσεως καὶ τῇ ἀπολήξει τῇ εἰς τὸ “ δέ ”
μόνον οὐκ ἐπέδειξεν ἡμῖν μικρὸν ποταμόν. ἕτερος
δὲ τις ἐρμηνεύων ὁμοιον τῷ Τηλεβόα ποταμῷ ἔφη,
ὡς “ ἀπὸ τῶν Λαυρικῶν ὀρέων ὀρμώμενος ἐκδιδοῖ

¹ lacunam statuit Victorius.

² δει P.

^a The contemporary of Isocrates, who addressed his *Busiris* to him.

^b The name of some contemptible person, such as Thersites, seems to be missing in the Greek text.

attention. A bit of verse out of place is just as inartistic as the transgression of metrical rules in poetry.

There is a sort of general analogy between imposture and frigidity. The impostor boasts, facts notwithstanding, that qualities belong to him which do not. In the same manner, also, the writer who invests trifles with pomp resembles one who gives himself airs about trifles. A heightened style used in connexion with a trivial subject recalls the "ornamented pestle" of the proverb.

There are, however, people who hold that we ought to use grand language of little things. They regard this as a proof of surpassing power. For my own part, I can forgive the rhetorician Polycrates^a who eulogized^b . . . like (another) Agamemnon with antitheses, metaphors, and every trick and turn of eulogy. He was jesting and not in earnest; the very inflation of his writing is but pleasantry.^c I have no objection to jesting, as I say. But fitness must be observed, whatever the subject; or in other words the style must be appropriate—subdued for humble topics, lofty for high themes.

Xenophon obeys this rule when he says of the small and beautiful river Teleboas: "this was not a large river; beautiful it was, though."^d Through the conciseness of the construction, and through placing the "though" at the end of the sentence, he has almost brought before our very eyes a small river. Another writer, on the contrary, when writing about a river like the Teleboas, said that "it rushed from the hills of Laurium and disembogued

^a Fun, sport, playfulness.

^d Xen. *Anab.* iv. 4, 3; cf. § 6 *supra*.

ἐς θάλασσαν," καθάπερ τὸν Νεῖλον ἐρμηνεύων κατακρημνιζόμενον ἢ τὸν Ἰστρον ἐκβάλλοντα.¹ πάντα οὖν τὰ τοιαῦτα ψυχρότης καλεῖται.

- 122 Γίνεται μέντοι τὰ μικρὰ μεγάλα ἕτερον τρόπον, οὐ διὰ τοῦ ἀπρεπούς, ἀλλ' ἐνίοτε ὑπ' ἀνάγκης. οἷον ὅταν μικρὰ κατορθώσαντά τινα στρατηγὸν ἐξαίρειν βουλώμεθα ὡς μεγάλα κατωρθωκότα, <ἢ>² οἷον ὅτι ἔφορος ἐν Λακεδαιμόνι τὸν περιέργως καὶ οὐκ ἐπιχωρίως σφαιρίσαντα ἔμαστίγωσεν· τούτῳ³ γὰρ αὐτόθεν μικρῶ ἀκουσθῆναι ὄντι ἐπιτραγωδοῦμεν, ὡς οἱ τὰ μικρὰ πονηρὰ ἔβη ἔωντες ὁδὸν τοῖς μείζουσι πονηροῖς ἀνοιγνύουσιν, καὶ ὅτι ἐπὶ τοῖς μικροῖς παρανομήμασιν χρὴ κολάζειν μᾶλλον, οὐκ ἐπὶ τοῖς μεγάλοις. καὶ τὴν παροιμίαν ἐποίσομεν,⁴ " ἀρχὴ δέ τοι ἦμισυ παντός," ὡς εἰκουῖαν τούτῳ⁵ τῷ σμικρῷ κακῷ, ἢ καὶ⁶ ὅτι οὐδὲν κακὸν μικρὸν ἔστιν.

- 123 Οὕτως μὲν δὴ⁷ ἐξέστω καὶ τὸ μικρὸν κατωρθώμα ἐξαίρειν μέγα, οὐ μὴν ὥστε ἀπρεπές τι ποιεῖν, ἀλλ' ὥσπερ καὶ τὸ μέγα κατασμικρύνεται χρησίμως πολλάκις, οὕτως ἂν καὶ τὸ μικρὸν ἐξαίροιτο.

- 124 Μάλιστα δὲ ἡ ὑπερβολὴ ψυχρότατον πάντων. τριττὴ δέ ἐστιν· ἢ γὰρ καθ' ὁμοιότητα ἐκφέρεται,

¹ ἐκβάλλοντα Gennadius: ἐμβάλλοντα P.

² ἢ inserui; cf. adn. 6 infra. Fort. ἢ δηλώμεν ὅτι; cf. § 93.
³ τοῦτο P.

⁴ ἐποίσομεν Hemsterhuys: ἐποιήσαμεν P.

⁵ τοῦτο P: τούτῳ τῷ m. rec. P.

⁶ καὶ P: ἢ supra versum add. m. rec. P.

⁷ δεῖ P.

^a Scr. Inc. Cf. Pope's mock-heroic lines, "To where Fleet-ditch with disemboгуing streams, | Rolls the large tribute of dead dogs to Thames," *Dunciad*, book ii.

into the sea,"^a as though he were writing about the cataracts of the Nile or the mouth of the Danube. All expressions of this kind are called "frigid."

Small things, however, may be magnified in another way, and that not an unbecoming but sometimes a necessary way, for instance when we wish to exalt a general who has succeeded in some small enterprises as though he had actually won great triumphs. Or we may have to justify the ephor at Lacedaemon for scourging a man who played ball like an exquisite, not like a native of the country.^b The offence at first strikes the ear as a trivial one. Consequently we solemnly descant upon its gravity, pointing out that men who permit small malpractices open the way to more serious ones, and that we ought to punish for small transgressions rather than for great. We shall, further, adduce the proverb "the thin end of the wedge,"^c showing how it bears upon this trifling offence; or we shall go so far as to maintain that no offence is trifling.

In this way, then, we may magnify a small success, but without doing anything unbecoming. As what is great can often be depreciated with advantage, so can what is lowly be exalted.

The most frigid of all figures is hyperbole, which is of three kinds, being expressed either in the form of

^b The player was too much of a dandy to please the stern Spartan magistrate. For the sense of *περλεργος* here cf. Plutarch, *Moral.* 693 *Β* αἱ γυναῖκες φωκούμεναι καὶ μυριζόμεναι καὶ χρυσὸν φοροῦσαι καὶ πορφύραν περιέργοι δοκοῦσιν.

^c Cf. Plat. *Laws* vi. 753 *Β* ἀρχὴ γὰρ λέγεται μὲν ἡμισυ παντός ἐν ταῖς παροιμίαις ἔργου, and Polyb. v. 32. 1 θαρρῶν γὰρ ἂν τις εἴποι, οὐχ ἡμισυ τὴν ἀρχὴν εἶναι τοῦ παντός, ἀλλὰ καὶ πρὸς τὸ τέλος διατείνειν. Demetrius gives a turn of his own to a proverb which usually meant "Well begun is half done." Pythagoras is supposed to have been its author.

DEMETRIUS

- ὡς τὸ “θέειν δ’ ἀνέμοισιν ὁμοῖοι,” ἢ καθ’ ὑπερ-
 οχήν, ὡς τὸ “λευκότεροι χιόνος,” ἢ κατὰ τὸ
 ἀδύνατον, ὡς τὸ “οὐρανῷ ἐστήριξε κάρη.”
- 125 Πᾶσα μὲν οὖν ὑπερβολὴ ἀδύνατός ἐστιν· οὔτε
 γὰρ ἂν χιόνος λευκότερον γένοιτο, οὔτ’ ἂν ἀνέμῳ
 θέειν ὁμοιον. αὕτη μέντοι ἢ ὑπερβολή, ἢ εἰρη-
 μένη,¹ ἐξαιρέτως ὀνομάζεται ἀδύνατος. διὸ δὴ
 καὶ μάλιστα ψυχρὰ δοκεῖ πᾶσα ὑπερβολή, διότι
 ἀδυνάτω ἔοικεν.
- 126 Διὰ τοῦτο δὲ μάλιστα καὶ οἱ κωμωδοποιοὶ
 χρώνται αὐτῇ, ὅτι ἐκ τοῦ ἀδυνάτου ἐφέλκονται τὸ
 γελοῖον, ὡσπερ ἐπὶ τῶν Περσῶν τῆς ἀπληστίας
 ὑπερβαλλόμενός τις ἔφη, ὅτι “πεδία ἐξέχεζον
 ὄλα,” καὶ ὅτι “βοῦς ἐν ταῖς γνάθοις ἔφερον.”
- 127 Τοῦ δὲ αὐτοῦ εἴδους ἐστὶ καὶ τὸ “φαλακρό-
 τερος εὐδίας,” καὶ τὸ “κολοκύντης ὑγιέστερος.”
 τὸ δὲ “χρυσῷ χρυσοτέρα” τὸ Σαπφικὸν ἐν
 ὑπερβολῇ λέγεται καὶ αὐτὸ καὶ ἀδυνάτως, πλὴν
 αὐτῷ γε τῷ ἀδυνάτῳ χάριν ἔχει, οὐ ψυχρότητα.
 ὃ δὴ καὶ μάλιστα θαυμάσειεν ἂν τις Σαπφούς τῆς
 θείας, ὅτι φύσει κινδυνώδει πράγματι καὶ δυσκατ-
 ορθώτῳ ἐχρήσατο ἐπιχαρίτως. καὶ περὶ μὲν ψυχρό-
 τητος καὶ ὑπερβολῆς τοσαῦτα. νῦν δὲ περὶ τοῦ
 γλαφυροῦ χαρακτῆρος λέξομεν.

¹ μέντοι ἦτοι (sic) ἢ ὑπερβολή ἢ εἰρημένη P.

^a Hom. *Il.* x. 436:

τοῦ δὴ καλλίστους ἵππους ἶδον ἠδὲ μεγίστους·
 λευκότεροι χιόνος, θέειν δ’ ἀνέμοισιν ὁμοῖοι, κτλ.

^b Hom. *Il.* iv. 443:

οὐρανῷ ἐστήριξε κάρη, καὶ ἐπὶ χθονὶ βαίνει.

likeness, as "a match for the winds in speed"; or of superiority, as "whiter than snow";^a or of impossibility, as "with her head she has smitten the sky."^b

Indeed, every hyperbole transcends the possible. There could be nothing "whiter than snow," nor anything "a match for the winds in speed." However, the particular hyperbole already mentioned is specially called "impossible." And so the very reason why every hyperbole seems, above all things, frigid, is that it suggests something impossible.

The chief reason why the comic poets employ hyperbole is that out of the impossible they drag in the laughable, as when someone said hyperbolically of the voracity of the Persians that "they voided entire plains," and that "they carried bullocks in their jaws."^c

Of the same character are the expressions "baldier than the cloudless blue" and "lustier than a pumpkin."^d Sappho's words "more golden than all gold"^e are themselves hyperbolical and impossible, though from their very impossibility they derive charm, not frigidity. Indeed, one cannot sufficiently admire this in the divine Sappho, that she can so handle matter by its very nature hazardous and intractable as to invest it with charm. These observations on the subject of frigidity and hyperbole must suffice. We shall next consider the elegant style.

^a Scr. Inc.

^d Sophron, *Fragm.* 108, 34 Kaibel, *C.G.F.*: Sophron, the fifth-century writer of the "mimes," in Doric rhythmical prose, which Plato admired.

^e Sappho, *Fragm.* 123 Bergk⁴.

III

128
235 v.

| Ὁ γλαφυρὸς λόγος χαριεντισμὸς καὶ ἰλαρὸς λόγος ἐστί. τῶν δὲ χαρίτων αἱ μὲν εἰσι μείζονες καὶ σεμνότεραι, αἱ τῶν ποιητῶν, αἱ δὲ εὐτελεῖς μᾶλλον καὶ κωμικώτεραι, σκώμμασιν ἐοικυῖαι, οἷον αἱ Ἀριστοτέλους χάριτες καὶ Σώφρονος καὶ Λυσίου· τὸ γὰρ “ἦς ῥᾶον ἂν τις ἀριθμήσειεν τοὺς ὀδόντας ἢ τοὺς δακτύλους;” τὸ ἐπὶ τῆς πρεσβυτιδος, καὶ τὸ “ὅσας ἄξιος ἦν λαβεῖν πληγὰς, τοσαύτας εἴληφεν δραχμάς;” οἱ τοιοῦτοι ἀστεῖσμοι οὐδὲν διαφέρουσιν σκωμμάτων, οὐδὲ πόρρω γελωτοποιήσας εἰσὶ.

129

Τὸ δὲ

τῇ δέ θ' ἄμα Νύμφαι

παίζουσι· γέγηθε δέ τε¹ φρένα Λητώ·

καὶ

ῥεῖα δ' ἀριγνώτη πέλεται· καλαὶ δέ τε πᾶσαι·

[καὶ]² αὐταὶ εἰσιν αἱ λεγόμεναι σεμναὶ χάριτες καὶ μεγάλαι.

130

Χρῆται δὲ αὐταῖς Ὅμηρος καὶ πρὸς δεινῶσιν ἐνίοτε καὶ ἔμφασιν, καὶ παίζων φοβερώτερός ἐστι, πρῶτός τε εὐρηκεῖν δοκεῖ φοβερὰς χάριτας, ὥσπερ τὸ ἐπὶ τοῦ ἀχαριτωτάτου προσώπου, τὸ

¹ γέγηθέ τε sine δὲ P.

² καὶ secl. Schneider.

“They are ‘urbanities’ which are not urbane. The Greek word (here and in § 130) may be a conscious equivalent (as ἀστεύτης seems to be) of the Latin *urbanitas* and so point to authorship in Roman times. For examples of such witticisms see Falstaff’s concluding speech in Act III. Sc. ii. of *Second Part of King Henry IV*.

III

Elegance of expression includes graceful pleasantries and gay, genial speech. Some pleasantries—those of the poets—are loftier and more dignified, while others are more commonplace and jocular, resembling gibes, as is the case with those of Aristotle, Sophron, and Lysias. Such witticisms^a as “whose teeth could sooner be counted than her fingers” (of an aged woman), and “he has received pounds where he deserved poundings,”^b differ in no way from gibes, nor are they far removed from buffoonery.

Take, rather, the lines :

While the daughters of him whose shield is the Aegis sport
at her side,
The beautiful nymphs of the field, and Leto beholds her
with pride,
And by face and by radiant head above the rest is she tall,
And, where lovely is every one, they are all by her outshone :
So did the maid unwed outshine her handmaids all.^c

These are the graces that can be called dignified and lofty.

Homer uses such means sometimes in order also to make a scene more intense and telling. When he is jesting he is all the more fearful, and he seems to have been the first to devise fearful pleasantries, as in the passage describing that most unpleasant

^b Lysias, *Fragm.* 5, 275 Baiter-Sauppe.

^c Hom. *Odys.* vi. 105 :

τῆ δέ θ' ἄμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο,
ἀγρονόμοι παίζουσι· γέγηθε δέ τε φρένα Λητώ·
πασάων δ' ὑπὲρ ἢ γε κάρη ἔχει ἡδὲ μέτωπα,
ρεῖδ' ἄριγνώτη πέλεται, καλαὶ δέ τε πῦσαι·
ὥς ἢ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμήτης.

ἐπὶ τοῦ Κύκλωπος, τὸ [οὖν]¹ “ Οὐτὼν ἐγὼ πύ-
ματον ἔδομαι, τοὺς δὲ λοιποὺς πρώτους,” τὸ τοῦ
Κύκλωπος ξένιον². οὐ γὰρ οὕτως αὐτὸν ἐνέφηγεν
δεινὸν ἐκ τῶν ἄλλων, ὅταν δύο δειπνῇ ἐταίρους,
οὐδ’ ἀπὸ τοῦ θυρεοῦ ἢ ἐκ τοῦ ῥοπάλου, ὡς ἐκ
τούτου τοῦ ἀστεϊσμοῦ.

131 Χρῆται δὲ τῷ τοιούτῳ εἶδει καὶ Ξενοφῶν, καὶ
αὐτὸς δεινότητος εἰσάγει ἐκ χαρίτων, ὅσον ἐπὶ τῆς
ἐνόπλου ὀρχηστρίδος, “ ἐρωτηθεὶς ὑπὸ τοῦ Παφλα-
γόνος, εἰ καὶ αἱ γυναῖκες αὐτοῖς συνεπολέμουν,
ἔφη· αὐταὶ γὰρ καὶ ἔτρεψαν τὸν βασιλέα.” διττῇ
γὰρ ἐμφαίνεται ἡ δεινότης ἐκ τῆς χάριτος, ἡ μὲν
ὅτι οὐ γυναῖκες αὐτοῖς εἶποντο, ἀλλ’ Ἀμαζόνες, ἡ
δὲ κατὰ βασιλέως, εἰ οὕτως ἦν ἀσθενής, ὡς ὑπὸ
γυναικῶν φυγεῖν.

132 Τὰ μὲν οὖν εἶδη τῶν χαρίτων τοσάδε καὶ
τοιάδε. εἰσὶν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες,
ὅσον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ
Σαπφουῦς ποιήσις. τὰ γὰρ τοιαῦτα, καὶ ὑπὸ
Ἰππώνακτος λέγεται,³ χαρίεντά ἐστι, καὶ αὐτὸ
ἰλαρὸν τὸ πρᾶγμα ἐξ ἑαυτοῦ· οὐδεὶς γὰρ ἂν
ὑμέναιον ἄδοι⁴ ὀργιζόμενος, οὐδὲ τὸν Ἐρωτα
Ἐριωνὸν ποιήσειεν⁵ τῇ ἐρμηνείᾳ ἢ γίγαντα, οὐδὲ τὸ
γελᾶν κλαίειν.

¹ οὖν P, om. edd.: fort. delenda sunt verba omnia τὸ ἐπὶ . . . τὸ οὖν.

² ξένειον P.

³ λέγεται P: corr. edd.

⁴ ἄδοι Schneider: ἄδει P.

⁵ ποιήσειεν Hammer: ποιήσει ἐν P.

personage the Cyclops: "Noman will I eat last, but the rest before him"—that "guest-gift" of the Cyclops.^a No other detail reveals so clearly the grimness of the monster—not his supper made from two of the comrades of Odysseus, nor his crag-door, nor his club—as this show of urbanity.

Xenophon, too, is familiar with this form of wit, and can (like Homer) give a startling turn to a pleasantry, as in the passage describing the armed dancing-girl. "A Greek was asked by the Paphlagonian, whether their women accompanied them to the wars. 'Yes,' he replied, 'for *they* routed the Great King.'" ^b This pleasantry clearly has a startling effect in two ways, implying in the first place that it was not mere women who accompanied them, but Amazons; and the other hit is at the Great King, who is taunted with being such a poor creature as to be put to flight by women.

Grace of style has, therefore, a certain number of forms and characteristics. The grace may reside in the subject matter, if it is the gardens of the Nymphs, marriage-lays, love-stories, or the poetry of Sappho generally. Such themes even in the mouth of a Hipponax,^c possess grace, the subject matter having a gaiety of its own. No one would think of singing a bridal song in an angry mood; no gifts of style can change Love into a Fury or a Giant, or transmute laughter into tears.

^a Hom. *Odys.* ix. 369, where the Cyclops says to Odysseus ("Noman"):

Οὐτιν ἔγω πάματον ἔδομαι μετὰ οἷς ἑτάροισι,
τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήϊον ἔσται.

Cf. also §§ 152, 262.

^b Xen. *Anab.* vi. 1. 13.

^c The scurrilous sixth-century writer who invented the "limping" iambic. *Cf.* §§ 251, 301.

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133 "Ὡστε ἡ μὲν τις ἐν πράγμασι¹ χάρις ἐστί, τὰ δὲ καὶ ἡ λέξις ποιεῖ ἐπιχαριτώτερα, οἶον

ὡς δ' ὅτε Πανδαρέου² κούρη, χλωρηῖς ἀηδῶν,
καλὸν αἰείδησιν, ἕαρος νέον ἴσταμένοιο·

ἐνταῦθα γὰρ καὶ ἡ ἀηδῶν χάριεν ὀρνίθιον, καὶ τὸ ἕαρ φύσει χάριεν, πολὺ δὲ ἐπικεκόσμηται τῇ ἔρμηνείᾳ, καὶ ἐστὶ χαριέστερα τῷ τε "χλωρηῖς"³ καὶ τῷ⁴ "Πανδαρέου⁴ κούρη" εἰπεῖν ἐπὶ ὀρνιθος, ἅπερ τοῦ ποιητοῦ ἰδιά ἐστι.

134 Πολλάκις δὲ καὶ τὰ μὲν πράγματα ἀτερπῆ ἐστὶ φύσει καὶ στυγνά, ὑπὸ δὲ τοῦ λέγοντος γίνεται ἰλαρά. τοῦτο δὲ παρὰ Ξενοφῶντι δοκεῖ πρώτῳ εὐρῆσθαι· λαβὼν γὰρ ἀγέλαστον πρόσωπον καὶ στυγνόν, τὸν Ἀγλαϊτάδαν, τὸν Πέρσην, γέλωτα εὖρεν ἐξ αὐτοῦ χαριέντα, ὅτι "ῥᾶόν⁵ ἐστὶ πῦρ | ἐκτρῦψαι ἀπὸ σοῦ ἢ γέλωτα."

286 r.

135 Αὕτη δὲ ἐστὶ καὶ ἡ δυνατωτάτη χάρις, καὶ μάλιστα ἐν τῷ λέγοντι. τὸ μὲν γὰρ πρᾶγμα καὶ φύσει στυγνόν ἦν καὶ πολέμιον χάριτι, ὥσπερ καὶ Ἀγλαϊτάδας. ὁ δ' ὥσπερ ἐνδείκνυται, ὅτι καὶ ἀπὸ τῶν τοιούτων παίζειν ἔστιν, ὥσπερ καὶ ὑπὸ θερμοῦ ψύχεσθαι, θερμαίνεσθαι δὲ ὑπὸ τῶν ψυχρῶν.

136 Ἐπεὶ δὲ τὰ εἶδη τῶν χαρίτων δέδεικται, τίνα

¹ πράγμασι Victorius: πράγματι P.

² Πανδαρέου codd. Homeri: Πανδαρέη P.

³ τῷ τε . . . καὶ τῷ Finckh: τό τε . . . καὶ τὸ P.

⁴ Πανδαρέη P.

⁵ ῥᾶον codd. Xen.: ῥάδιον P.

^a Hom. *Odyss.* xix. 518. When he used the diminutive ὀρνίθιον in the next sentence, Demetrius may have been
386

While grace is sometimes inherent in the theme itself, at other times diction can lend an added charm, as in the lines :

As Pandareus' daughter, the wan-brown nightingale,
Singeth a lovely song, in the opening spring.^a

This passage refers to the nightingale which is a dear delightful songstress, and to the spring which is a delightful season of the year ; but the wording has greatly embellished the idea, and the whole picture is the more delightful because the epithets " wan-brown " and " daughter of Pandareus " are applied to the bird. Now these touches are the poet's own.

It often happens that, unattractive and sombre as the subject matter in itself may be, it grows merry in the writer's hands. This secret seems to have been first discovered by Xenophon.^b Dealing with so grave and gloomy a personage as the Persian Aglaïtadas, Xenophon makes at his expense the pleasant jest, " One could sooner strike fire from your skull than laughter."^c

This is, indeed, the most effective kind of charm, and that which most depends upon the writer. The subject was in itself sombre and hostile to charm, as was Aglaïtadas. But the writer demonstrates as it were that, even with such material, one can jest ; there is the possibility, so to speak, of being cooled even by what is hot, or warmed with things cold.

Now that the varieties of graceful style, and its thinking of its application to the nightingale in Aristophanes, *Birds* 223 :

O Zeus and King, the little birdie's voice!
O how its sweetness honied all the copse!

(tr. B. B. Rogers).

^a lit., " in Xenophon."

^c Xen. *Cyrop.* xi. 2. 15.

ἐστὶ καὶ ἐν τίσιν, νῦν καὶ τοὺς τόπους παραδείξομεν,¹ ἀφ' ὧν αἱ χάριτες. ἦσαν δὲ ἡμῖν αἱ μὲν ἐν τῇ λέξει, αἱ δὲ ἐν τοῖς πράγμασιν. παραδείξομεν οὖν καὶ τοὺς τόπους καθ' ἑκάτερα· πρώτους δὲ τοὺς τῆς λέξεως.

- 137 Εὐθύς οὖν πρώτη ἐστὶ χάρις ἢ ἐκ συντομίας, ὅταν τὸ αὐτὸ μηκυνόμενον ἄχαρι γένηται, ὑπὸ δὲ τάχους χάριεν, ὡσπερ παρὰ Ξενοφῶντι, “ τῷ ὄντι τούτῳ² οὐδὲν μέτεστι τῆς Ἑλλάδος, ἐπεὶ ἐγὼ αὐτὸν εἶδον, ὡσπερὶ Λυδόν, ἀμφότερα τὰ ὦτα τετρυπημένον³ καὶ εἶχεν οὕτως.” τὸ γὰρ ἐπιλεγόμενον τὸ “ εἶχεν οὕτως ” ὑπὸ τῆς συντομίας τῆς χάριν ποιεῖ, εἰ δὲ ἐμηκύνθη διὰ πλειόνων, ὅτι “ ἔλεγεν ταῦτα ἀληθῆ, σαφῶς γὰρ ἐτετρύπητο,” διήγημα ἂν ψιλὸν ἐγένετο ἀντὶ χάριτος.

- 138 Πολλάκις δὲ καὶ δύο φράζεται δι' ἐνὸς πρὸς τὸ χάριεν, οἷον ἐπὶ τῆς Ἀμαζόνος καθευδούσης ἔφη τις, ὅτι “ τὸ τόξον ἐντεταμένον ἔκειτο, καὶ ἡ φαρέτρα πλήρης, τὸ γέρον ἐπὶ τῇ κεφαλῇ· τοὺς δὲ ζωστήρας οὐ λύονται.” ἐν γὰρ τούτῳ καὶ ὁ νόμος εἴρηται ὁ περὶ τοῦ ζωστήρος, καὶ ὅτι οὐκ ἔλυσε τὸν ζωστήρα, τὰ δύο πράγματα διὰ μιᾶς ἐρμηνείας. καὶ ἀπὸ τῆς συντομίας ταύτης γλαφυρόν τί ἐστι.

- 139 Δεύτερος δὲ τόπος ἐστὶν ἀπὸ τῆς τάξεως. τὸ γὰρ αὐτὸ πρῶτον μὲν τεθὲν ἢ μέσον ἄχαρι γίνεται· ἐπὶ δὲ τοῦ τέλους χάριεν, οἷον ὡς ὁ Ξενοφῶν φησιν ἐπὶ τοῦ Κύρου, “ δίδωσι δὲ αὐτῷ καὶ δῶρα, ἵππον καὶ στολὴν καὶ στρεπτόν, καὶ

¹ παραδείξομεν Gale; παραδείξομαι P.

² τοῦτο P.

³ τετρυπημένον codd. Xen.; τετριμμένον P.

^a Xen. Anab. iii. 1. 31.

^b Scr. Inc.

elements, have been indicated, we will next state its sources. As we have already said, it consists partly in expression and partly in subject. So we will state the sources severally, beginning with those of expression.

The very first grace of style is that which comes from compression, when a thought which would have been spoiled by dwelling on it is made graceful by a rapid touch. Xenophon will furnish an example: "This man has really no part or lot in Greece, for he has (as I have myself seen) both his ears pierced like a Lydian"; and so it was."^a The clinching stroke "and so it was" has all the charm of brevity. *If the thought had been developed at greater length, under some such form as "what he said was true since the man had evidently had his ears pierced," we should have had a bald narrative instead of a flash of grace.*

The conveyance of two ideas in one sentence often has a graceful effect. A writer once said of a sleeping Amazon: "Her bow lay strung, her quiver full, her buckler by her head; their girdles they never loose."^b At one and the same time the custom concerning the girdle is indicated and its observance in the present case—the two facts by means of one expression. And from this conciseness a certain elegance results.

Grace of style comes, in the second place, from arrangement. The very thought which, if placed at the beginning or middle of a sentence, would have no charm, is often full of grace when it comes at the end. This is the case with a passage of Xenophon relating to Cyrus: "as presents he gives him a horse, a robe, a linked collar, and the assurance that

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τὴν χώραν μηκέτι ἀρπάζεσθαι.” ἐν γὰρ τούτοις τὸ μὲν τελευταῖόν ἐστι τὸ τὴν χάριν ποιῶν τὸ “τὴν χώραν μηκέτι ἀρπάζεσθαι” διὰ τὸ ξένον τοῦ δώρου καὶ τὴν ιδιότητα. αἴτιος δὲ ὁ τόπος τῆς χάριτος. εἰ γοῦν πρῶτον ἐτάχθη, ἀχαριτώτερον ἦν, οἷον ὅτι “δίδωσιν αὐτῷ δῶρα, τὴν τε χώραν μηκέτι ἀρπάζεσθαι, καὶ ἵππον καὶ στολὴν καὶ στρεπτόν.” νῦν δὲ προειπὼν τὰ εἰθισμένα δῶρα, τελευταῖον ἐπήνεγκεν τὸ ξένον καὶ ἄηθες, ἐξ ὧν ἀπάντων συνῆκται ἡ χάρις.

- 140 Αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαί εἰσιν καὶ πλείσται παρὰ Σαπφοῦ, οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου¹ νύμφη πρὸς τὴν παρθενίαν φησί, “παρθενία, παρθενία, ποῖ με λιποῦσα οἴχῃ;” ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι, “οὐκέτι ἦξω πρὸς σέ, οὐκέτι ἦξω” πλείων γὰρ χάρις ἐμφαίνεται, ἢ εἴπερ ἅπαξ ἐλέχθη καὶ ἄνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητος μᾶλλον δοκεῖ εὐρῆσθαι, ἢ δὲ καὶ τοῖς δεινότητοις καταχρῆται ἐπιχαρίτως.²

- 141 Χαριεντίζεται δὲ ποτε καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ

¹ ὅπου edd.: ποῦ P.

² ἐπιχαρίτως Finckh: ἐπι (sic) χάριτος P.

^a Xen. *Anab.* i. 2. 27.

^b Cf. the repetition of “all made of” in Shakespeare, *As You Like It*, v. ii. Other examples in Roberts’s edition of the *De elocutione*, p. 265.

^c Sappho, *Fragm.* 109 Bergk⁴; Edmonds, *Lyra Graeca*, i. p. 294.

his country should be no longer plundered.”^a It is the last clause in this sentence (viz. “the assurance that his country should be no longer plundered”) which constitutes its charm, the gift being so strange and unique. And the charm is due to the position of the clause. Had it been placed first, it would have lost in charm : as (for example) “he gives him as presents the assurance that his country should be no longer plundered, and also a horse, robe, and linked collar.” As it is, he has put first the accustomed presents, and added in conclusion the novel and unusual gift, and from this combination comes the charm.

The graces that spring from the employment of figures of speech are manifest, and abound most of all in Sappho. An instance in point is the figure “redoubling,” as when the bride addressing her Maidenhood says

Maidenhood, Maidenhood, whither away,
Forsaking me ?^b

And her Maidenhood makes reply to her in the same figure :

Not again unto thee shall I come for aye,
Not again unto thee !^c

The thought, thus presented, has more grace than if it had been expressed once only and without the figure. “Redoubling,” it is true, seems to have been devised more particularly with a view to giving impassioned force to style. But in Sappho’s hands even the most passionate force is endowed with grace.

Sometimes also Sappho makes graceful use of the

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τοῦ Ἑσπέρου, “Ἑσπερε, πάντα φέρεις,” φησί,
 “φέρεις ὄϊν,¹ φέρεις αἶγα, φέρεις ματέρι παῖδα.”
 καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς
 “φέρεις” ἐπὶ τὸ αὐτὸ ἀναφερομένης.

142 | Πολλὰς δ’ ἂν τις καὶ ἄλλας ἐκφέρου χάριτας.
 236 v. γίνονται δὲ καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μετα-
 φορᾶς, ὡς ἐπὶ τοῦ τέττιγος, “περύγων δ’
 ὑποκακχέει λιγυρὰν αἰοιδάν, ὃ τι ποτ’ ἂν φλόγιον
 καθέταν ἐπιπτάμενον καταυλεῖ².”

143 “Ἡ ἐκ συνθέτου τοῦ³ ὀνόματος καὶ διθυραμβικοῦ,
 “δέσποτα Πλούτων⁴ μελανοπερύγων, τουτί δεινὸν
 πρὸ περύγων αὐτὸ ποίησον.” ἃ μάλιστα δὴ
 κωμωδικὰ παίγνια ἐστὶ καὶ σατυρικά.⁵

144 Καὶ ἐξ ἰδιωτικοῦ δὲ ὀνόματος γίνεταί, ὡς ὁ
 Ἄριστοτέλης, “ὄσω γάρ,” φησί, “μονώτης εἰμί,
 φιλομυθότερος γέγονα.” καὶ ἐκ πεποιημένου, ὡς
 ὁ αὐτὸς ἐν τῷ αὐτῷ, “ὄσω γὰρ αὐτίτης καὶ μονώτης
 εἰμί, φιλομυθότερος γέγονα.” τὸ μὲν γὰρ “μονώ-
 τῆς” ἰδιωτικώτερου ἔθους ἤδη ἐστὶ, τὸ δὲ
 “αὐτίτης” πεποιημένον ἐκ τοῦ αὐτός.

¹ ὄϊν Paulus Manutius: οἶνον P.

² καταυλεῖ ἢ Finckh: καταυδέιη P.

³ τοι Radermacher: τοῦ P. Sed cf. § 275.

⁴ Πλούτων Bergk: πλοῦτον P.

⁵ σατυρικά Gale: σατύρια P.

^a Puttenham calls this the figure of *report*, “when we make one word begin and, as they are wont to say, lead the daunce to many verses in sute.”

^b Sappho, *Fragm.* 95 Bergk⁴; Edmonds, *Lyra Graeca*, i. p. 284.

^c Alcaeus, *Fragm.* 39 Bergk⁴. Assigned to Sappho in Edmonds, *Lyra Graeca*, i. p. 252, where see text and translation.

figure "anaphora,"^a as in the lines on the Evening Star :

O Evening Star, thou bringest all that's best :
The sheep, the goat, thou bringest home, to rest :
The child thou bringest to the mother's breast.^b

Here the charm lies in the repetition of the phrase "thou bringest," which has the same reference throughout.

Many other examples of graceful language might easily be cited. It is attained, for instance, by choice of words or from a metaphor, as in the passage about the cicala :

From 'neath his wings he pours
A strain of piercing notes :
Far up that fiery vapour-veil it soars
Which o'er the landscape floats.^c

Another source is dithyrambic compounds such as :

O Pluto, lord of sable-pinioned things,
This do thou—'twere more dread than all their wings !^d

Such freaks of language are best suited for comic and satyric poetry.

Even pedestrian expressions may be a source, as when Aristotle says "the more deserted I am, the more myth-enamoured I become."^e Coined words, again, are a source, as in the same author and passage : "the more solitary and deserted I am, the more myth-enamoured I become."^e The word "deserted" is of a rather pedestrian character; the word "solitary" is coined from "sole."

^a *Lyric. Fragm. Adesp.* 126 Bergk⁴.

^e *Aristot. Fragm.* 618 (ed. Berol.). Cf. §§ 97, 164, and Jaeger, *Aristoteles*, p. 342.

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145 Πολλὰ δὲ ὀνόματα καὶ παρὰ τὴν θέσιν τὴν ἐπί-
τινος χαρίεντά ἐστιν, οἷον “ὁ γὰρ ὄρνις οὗτος
κόλαξ ἐστὶ καὶ κόβαλος.”¹ ἐνταῦθα ἡ χάρις ἀπὸ
τοῦ σκῶψαι τὸν ὄρνιν καθάπερ ἄνθρωπον, καὶ ὅτι
τὰ μὴ συνήθη ἔθετο ὀνόματα τῷ ὄρνιθι. αἱ μὲν
οὖν τοιαῦται χάριτες παρ’ αὐτὰς τὰς λέξεις.

146 Ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἀνδρὸς
ἡ Σαπφώ φησι,

πέρροχος ὡς ὄτ’ αἰοιδὸς ὁ Λέσβιος ἀλλοδαποῖσιν.

ἐνταῦθα γὰρ χάριν ἐποίησεν ἡ παραβολὴ μᾶλλον ἢ
μέγεθος, καίτοι ἐξῆν εἰπεῖν πέρροχος ὡσπερ ἡ
σελήγη τῶν ἄλλων ἄστρων, ἢ ὁ ἥλιος ὁ λαμπρό-
τερος, ἢ ὅσα ἄλλα ἐστὶ ποιητικώτερα.

147 Σώφρων δὲ καὶ αὐτὸς ἐπὶ τοῦ ὁμοίου εἵδους
φησί, “θᾶσαι, ὅσα φύλλα καὶ κάρφεια τοὶ παῖδες
τοὺς ἄνδρας βαλλίζοντι, οἷόν περ φαντί, φίλα,
τοὺς Τρῶας τὸν Αἴαντα τῷ παλῶ.” καὶ γὰρ
ἐνταῦθα ἐπίχαρις ἡ παραβολὴ ἐστὶ, καὶ τοὺς
Τρῶας διαπαίζουσα ὡσπερ παῖδας.

148 Ἔστι δὲ τις ἰδίως χάρις Σαπφικὴ ἐκ μετα-
βολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὡσπερ
μετανοήσῃ, οἷον “ὑψου² δῆ,” φησί, “τὸ μέλαθρον
ἀέρατε τέκτονες· γαμβρὸς εἰσέρχεται ἴσος Ἀρηί,
ἀνδρὸς μεγάλου πολλῶ μείζων,” ὡσπερ ἐπιλαμ-

¹ κόβαλος Wilamowitz: κόλακος P.

² ὑψου edd.: νίψω P: fort. leg. ἔψω vel ἔψοι.

^a Scr. Inc.

^b Sappho, *Fragm.* 92 Bergk⁴; Edmonds, *Lyra Graeca*, i.
p. 284.

^c Sophron, *Fragm.* 32 Kaibel, C.G.F.

^d Sappho, *Fragm.* 91 Bergk⁴; Edmonds, *Lyra Graeca*, i.
p. 284.

Many words owe their charm to their application to a special object. For example: "why, this bird is a flatterer and a rogue!"^a Here the charm is due to the fact that the bird is upbraided as though it were a person, and that the writer has called the bird by unusual names. Such graces as these are due to the language pure and simple.

Grace may also spring from the use of imagery. Thus Sappho says of the man that stands out among his fellows:

Pre-eminent, as mid alien men is Lesbos' bard.^b

In this line charm rather than grandeur is the outcome of the comparison. It would have been possible, had the aim been different, to speak of a superiority such as the moon or the sun possesses in brightness over the other orbs, or to use some still more poetical image.

The same point is illustrated by Sophron too, who writes:

See, dear, what rain of leaf and spray
The boys upon the men are showering,
Thick as flew Trojan mud, they say,
At Aias huge in battle towering.^c

Here again there is charm in the comparison, which makes game of the Trojans as though they were boys.

There is a peculiarly Sapphic grace due to recantation. Sometimes Sappho will say a thing and then recant, as though she had a fit of repentance. For example:

High uprear the raftered hall,
Builders, of the bridal dwelling!
The bridegroom comes, as Ares tall—
A tall man's stature far excelling.^d

βανομένη ἑαυτῆς, ὅτι ἀδυνάτω ἐχρήσατο ὑπερβολῇ, καὶ ὅτι οὐδεὶς τῷ Ἄρηϊ ἴσος ἐστίν.

- 149 Τοῦ δὲ αὐτοῦ εἴδους καὶ τὸ παρὰ Τηλεμάχῳ, ὅτι “ δύο κύνες δεδέατο πρὸ τῆς αὐλῆς, καὶ δύναμαι καὶ τὰ ὀνόματα εἰπεῖν τῶν κυνῶν. ἀλλὰ τί ἂν μοι βούλοιο τὰ ὀνόματα ταῦτα; ” καὶ γὰρ οὗτος μεταβαλλόμενος μεταξὺ ἡστεῖσατο καὶ ἀποσιγήσας τὰ ὀνόματα.

- 150 Καὶ ἀπὸ στίχου δὲ ἀλλοτρίου γίνεται χάρις, ὡς ὁ Ἀριστοφάνης σκώπτων πρὸς τὸν Δία, ὅτι οὐ κεραυνοῖ τοὺς πονηροὺς, φησίν,

ἀλλὰ τὸν ἑαυτοῦ νεὼ βάλλει, καὶ Σούνιον ἄκρον Ἄθηνων.

ὥσπερ γοῦν οὐκέτι ὁ Ζεὺς κωμωδεῖσθαι δοκεῖ, ἀλλ’ Ὀμηρος καὶ ὁ στίχος ὁ Ὀμηρικός, καὶ ἀπὸ τούτου πλείων ἐστὶν ἡ χάρις.

- 151 Ἐχουσι δέ τι στωμύλον καὶ ἀλληγορίαι τινές, ὥσπερ τό, “ Δελφοί, παιδίον ὑμῶν ἅ κύων φέρει.” καὶ τὰ Σώφρονος δὲ τὰ ἐπὶ τῶν γερόντων, “ ἐνθάδε
237 γ. ὦν¹ | κῆγὼ παρ’ ὑμμε τοὺς ὀμότριχας ἐξορμίζομαι, πλόον δοκάζων πόντιον· ἀρτέαι² γὰρ ἦδη τοῖς ταλικοῖσδε ταί³ ἄγκυραι.” ὅσα τε ἐπὶ τῶν

¹ ἐνθάδε ὦν Schneider: ἐνθαδεον P.

² πόντιον· ἀρτέαι Kaibel: ποντῖναι P.

³ ταλικοῖς δέται P.

^a Scr. Inc.

^b Cf. Byron, *Don Juan*, canto 1, st. 53 (of college), “ For there one learns—’tis not for me to boast, | Though I acquired—but I pass over *that*.” See § 103.

^c Aristoph. *Nub.* 401:

ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων.

She checks herself, as it were, feeling that she has used an impossible hyperbole, since no one is as tall as Ares.

The same feature appears in the story of Tele-machus: "Two hounds were fastened in front of the court. I can tell you the very names of the hounds. But what use would it be for me to tell you their names?"^a The narrator, with this sudden turn, urbanely puts you off, and fails to disclose the names.^b

Charm may also spring from a reference to the verses of another writer. Aristophanes somewhere, when mocking at Zeus because he does not smite sinners with his thunderbolt, says:

Nay, his own fane he smites, and his thunderbolt lights
Upon "Sunium, Attica's headland."^c

In the end it seems as though it were not Zeus that is burlesqued, but Homer and the Homeric line; and this fact increases the charm.

Certain veiled meanings have a touch of common talk about them, as in the words: "Delphians, that bitch of yours bears a child."^d Another example will be found in the words of Sophron with regard to the old men: "Here I too in your midst, whose hair like mine is white as snow, Wait, ready to put out to sea, until the fair wind blow, Yea for the old the word is still, 'The anchor's weighed,' I trow."^e

Hom. *Odyss.* iii. 278:

ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ', ἄκρον Ἀθηνῶν.

Demetrius gives the first part of the Aristophanic line in prose, with the rare accusative *νεώ*. The travesty of Homer comes in the words Σούνιον ἄκρον Ἀθηνῶν.

^d *Lyric. Fragm. Adesp.*, Bergk⁴ iii. pp. 742, 743: probably an equivoque, (1) "carries a child," (2) "is with child."

^e Sophron, *Fragm.* 52 Kaibel, *C.G.F.*

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γυναικῶν ἀλληγορεῖ, οἷον ἐπ' ἰχθύων, "σωλῆνες, γλυκύκρεον κογχύλιον, χηρᾶν γυναικῶν λίχνευμα."¹ καὶ μιμικώτερα² τὰ τοιαῦτά ἐστι καὶ αἰσχροά.

152 "Ἔστι δέ τις καὶ ἡ παρὰ τὴν προσδοκίαν χάρις, ὡς ἡ τοῦ Κύκλωπος, ὅτι "ὑστατον ἔδομαι Οὐτιν." οὐ γὰρ προσεδόκα τοιοῦτο ξένιον³ οὔτε Ὀδυσσεὺς οὔτε ὁ ἀναγινώσκων. καὶ ὁ Ἀριστοφάνης ἐπὶ τοῦ Σωκράτους, "κηρὸν διατήξας," φησίν, "εἶτα διαβήτην λαβῶν, ἐκ τῆς παλαιίστρας ἱμάτιον ὑφέιλετο."

153 "Ἦδη μέντοι ἐκ δύο τόπων ἐνταῦθα ἐγένετο ἡ χάρις. οὐ γὰρ παρὰ προσδοκίαν μόνον ἐπηνέχθη, ἀλλ' οὐδ' ἠκολούθει τοῖς προτέροις· ἡ δὲ τοιαύτη ἀνακολουθία καλεῖται γρίφος, ὥσπερ ὁ παρὰ Σώφρονι ῥητορεύων Βουλίας. οὐδὲν γὰρ ἀκόλουθον αὐτῷ⁴ λέγει· καὶ παρὰ Μενάνδρῳ δὲ ὁ πρόλογος τῆς Μεσσηνίας.

154 Πολλάκις δὲ καὶ κῶλα ὅμοια ἐποίησεν χάριν, ὡς ὁ Ἀριστοτέλης, "ἐκ μὲν Ἀθηνῶν," φησίν, "ἐγὼ εἰς Στάγειρα ἦλθον διὰ τὸν βασιλέα τὸν μέγαν· ἐκ δὲ Σταγείρων εἰς Ἀθήνας διὰ τὸν χειμῶνα τὸν μέγαν." καταλήξας γὰρ ἐν ἀμφοτέ-

¹ λίχνευμα ap. Athen. iii. 83 p.: ἰχθυόματα P.

² μιμικώτερα Victorius: μιμικώτερα P.: γρ. καὶ μικρότερα in margine P. ³ ξένιον P. ⁴ αὐτὸ P.

^a Sophron, *Fragm.* 24 Kaibel.

^b Hom. *Odys.* ix. 369; cf. §§ 130, 262.

^c Aristoph. *Nub.* 149, 179. A well-known English example of the "contrary-to-expectation" pleasantry is, "Here thou, great Anna, whom three realms obey, | Dost sometimes counsel take—and sometimes tea" (Pope, *Rape of the Lock*, ii.).

^d i.e. a rambling ambiguous mystification. Boulias, on the bench, was a past master in the art of wasting the time

Such, too, are his dark sayings about women, as when he speaks of fish: "razor-fish, and oysters sweet, The widow-woman's dainty meat."^a Jests of this kind are ugly and suited only to the lower varieties of drama.

There is also a sort of wit in the unexpected, as in the Cyclops' words: "Last of all will I eat—Noman."^b A guest-gift of this kind was as little expected by Odysseus as it is by the reader. So Aristophanes says of Socrates that he first melted some wax, and

A pair of compasses the sage then grabbed,
And from the wrestling-ground—a coat he nabbed.^c

The charm in these instances is derived from two sources. Such pleasantries are not only added unexpectedly, but they have no sort of connexion with what precedes them. Such want of sequence is called "griphus";^d and an example of it is furnished by Boulias who, when orating in Sophron's mime, delivers an utterly incoherent speech. Another instance is the prologue of Menander's *Woman of Messenia*.^e

Again, a similarity in the members of a sentence often produces a witty effect, as when Aristotle says: "I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm."^f It is through ending both members of his own court by cloudy pretentious talk. γρίφος, a *fish-basket* or *creel*, was used of things intricate and puzzling, riddles and dark sayings.

^e The Messenian woman in the play seems to have been always "taking back" (ἀνατιθεμένη; the alternative title), retracting, eating her own words, revoking her moves on life's draught-board.

^f Aristot. *Fragm.* 669; cf. § 29 *supra*.

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ροῖς τοῖς κώλοισι εἰς τὸ αὐτὸ ὄνομα ἐποίησεν τὴν χάριν. εἰάν δ' οὖν ἀποκόψῃς τοῦ ἑτέρου κώλου τὸ "μέγαν," συναφαιρεῖται καὶ ἡ χάρις.

155 Καὶ κατηγορίαι δὲ ἀποκεκρυμμέναί ἐνίοτε ὁμοιοῦνται χάρισιν, ὥσπερ παρὰ Ξενοφῶντι ὁ Ἡρακλείδης ὁ παρὰ τῷ Σεύθει προσιῶν τῶν συνδείπνων ἐκάστω, καὶ πείθων δωρεῖσθαι Σεύθει ὃ τι ἔχοι· ταῦτα γὰρ καὶ χάριν τινὰ ἐμφαίνει, καὶ κατηγορίαι εἰσὶν ἀποκεκρυμμέναί.

156 Αἱ μὲν οὖν κατὰ τὴν ἐρμηνείαν χάριτες τοσαῦται καὶ οἱ τόποι, ἐν δὲ τοῖς πράγμασι λαμβάνονται χάριτες ἐκ παροιμίας. φύσει γὰρ χάριεν πρᾶγμα ἔστι παροιμία, ὡς ὁ Σώφρων μὲν, "Ἡπιόλης,"² ἔφη, "ὁ τὸν πατέρα πνίγων." καὶ ἀλαχόθι πού φησιν, "ἐκ τοῦ ὄνυχος γὰρ τὸν λέοντα ἔγραψεν· τορύναν ἔξεσεν· κύμινον ἔπρισεν."³ καὶ γὰρ δυοὶ παροιμίαις καὶ τρισὶν ἐπαλλήλοις χρῆται, ὡς ἐπιπληθύνονται αὐτῷ αἱ χάριτες· σχεδὸν τε πάσας ἐκ τῶν δραμάτων αὐτοῦ τὰς παροιμίας ἐκλέξαι ἔστιν.

157 Καὶ μῦθος δὲ λαμβανόμενος καιρίως εὐχαρίς ἔστιν, ἥτοι ὁ κείμενος, ὡς ὁ Ἀριστοτέλης ἐπὶ τοῦ ἀετοῦ φησιν, ὅτι λιμῷ θνήσκει ἐπικάμπτων τὸ

¹ ὃ τι Schneider: ὃ τις P.

² Ἡπιόλης Kaibel: ἐπίης P.

³ ἔπρισεν Hemsterhuys: ἔσπειρεν P.

^a Xen. *Anab.* vii. 3. 15 ff. The proposal of Heracleides that the guests dining at Scuthes' table should offer gifts to their royal host is embarrassing to Xenophon and his needy fellow-Greeks. Demetrius seems to see a graceful, witty, bantering side to Heracleides' "veiled reproaches."

^b Sophron, *Fragm.* 68 Kaibel.

^c Sophron, *Fragm.* 110 Kaibel. For "Proverbs in the *De elocutione*" cf. Roberts's larger edition, pp. 259-262, with the notes there given. Epioles (= Epiales, Epialtes) is the

with the same word (*μέγαν*) that he produces this pleasant effect. If from either member you strike out the word "great," the charm thereupon vanishes.

Another point. Persiflage can sometimes be made to resemble witty remarks. In Xenophon, for example, Heracleides who is with Seuthes approaches each of his fellow-guests and urges him to give whatever he can to Seuthes.^a There is some wit in this, and persiflage at the same time.

Such are the graces which appertain to style, and such the sources from which they are derived. Among the graces which relate to subject matter we must reckon those which spring from the use of proverbs. In its very nature a proverb is a sprightly thing. Sophron, for instance, speaks of "Epiolos who throttled his sire."^b And elsewhere: "He has painted the lion from the claw; he has polished a ladle; he has skinned a flint."^c Sophron employs two or three proverbs in succession, so as to load his style with elegances. Almost all the proverbs in existence might be collected out of his plays.

A fable also, when neatly introduced, is very piquant. The fable may be a long-established one,^d as when Aristotle says of the eagle: "It perishes of hunger, when its beak grows more and more bent.

demon who fastens on you in your sleep and strangles you his *father* (i.e. the man who has bred the nightmare and, presumably, deserves this unfilial treatment). The other proverbs explain themselves: (1) "from seeing but a claw | The lion would he draw" (of a person who finds big conclusions on slender premisses); (2) "he had such an artistic soul | That he polished the scullery bowl" (of an enthusiast's wasted labour); (3) "he splits cummin," i.e. he is a skinflint or a hair-splitting, narrow-splitting pedant (*il coupe un cheveu en quatre*).

^d In this case, an Egyptian folklore story.

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ράμφοσ· πάσχει δὲ αὐτό, ὅτι ἄνθρωποσ ὦν ποτε ἠδίκησεν ξένον. ὁ μὲν οὖν τῷ κειμένῳ μύθῳ κέχρηται καὶ κοινῶ.

158 Πολλοὺσ δὲ καὶ προσπλάσσομεν προσφόρουσ καὶ οἰκείουσ τοῖσ πράγμασιν, ὡσπερ τισ περὶ αἰλούρου λέγων, ὅτι συμφθίνει τῇ σελήνῃ [καὶ]¹ ὁ αἰλουροσ καὶ συμπαχύνεται, προσέπλασεν,² ὅτι “ ἔνθεν καὶ ὁ μῦθὸσ ἔστιν, ὡσ ἡ σελήνῃ ἔτεκεν τὸν αἰλουρον ”· οὐ γὰρ μόνον κατ’ αὐτὴν τὴν πλάσιν ἔσται ἡ χάρισ, ἀλλὰ καὶ ὁ μῦθοσ ἐμφαίνει χάριέν τι, αἰλουρον ποιῶν σελήνῃσ παῖδα.

159 Πολλάκισ δὲ καὶ ἐκ φόβου ἀλλασσομένου
287v. γίνεται χάρισ, ὅταν | διακενῆσ τισ φοβηθῆ,³ οἶον τὸν ἱμάντα ὡσ ὄφιν ἢ τὸν κρίβανον ὡσ χάσμα τῆσ γῆσ, ἅπερ καὶ αὐτὰ κωμωδικώτερὰ ἔστιν.

160 Καὶ εἰκασίαι δ’ εἰσὶν εὐχάριτεσ, ἂν τὸν ἀλεκ-
τρύονα Μῆδω εἰκάσῃσ, ὅτι τὴν κυρβασίαν ὀρθὴν φέρει· βασιλεῖ δέ, ὅτι πορφύρεὸσ ἔστιν, ἢ ὅτι βοήσαντοσ ἀλεκτρυόνοσ ἀναπηδῶμεν, ὡσπερ καὶ βασιλέωσ βοήσαντοσ, καὶ φοβούμεθα.

161 Ἐκ δὲ ὑπερβολῶν χάριτεσ μάλιστα αἰ ἐν ταῖσ κωμωδίαισ, πᾶσα δὲ ὑπερβολὴ ἀδύνατοσ, ὡσ Ἄριστοφάνῃσ ἐπὶ τῆσ ἀπληστίας τῶν Περσῶν

¹ καὶ *seclusi*.

² προσέπλασεν Victorius: πρὸσ ἐπλασσεν P.

³ φοβηθῆ Schneider: φοβῆ P.

^a Aristot. *Hist. Anim.* book ix. (vol. i. p. 619 ed. Berol.).

^b Scr. Inc.

^c The earthen pan, used by the Greeks as a bread-oven and narrower at top than at bottom, might perhaps be

This fate it suffers because once when it was human it broke the laws of hospitality." ^a He thus makes use of a familiar fable which is common property.

We can often also adapt fables closely and suitably to the matter in hand. A writer once referred to the belief that cats thrive or pine according as the moon waxes or wanes, and then added, as a touch of his own, "whence the fable that the moon gave birth to the cat." ^b The pleasantry will not simply depend on the adaptation, but the fable itself sparkles with a certain charm, making the cat the child of the moon.

A pleasantry is often the result of a revulsion from fear, as when a man groundlessly fears a strap mistaking it for a snake, or a pan ^c mistaking it for an opening in the earth. Such mistakes are rather comic in themselves.

Comparisons, also, may be pleasant—if (for instance) you compare a cock to a Mede because of its stiff-upstanding crest, ^d or to the Persian king because of its brilliant plumage or because when the cock crows we start with fear as though we heard the loud call of the monarch.

The pleasantries of comedy arise specially from hyperboles, and every hyperbole is of an impossible character, as when Aristophanes says of the voracity of the Persians that

mistaken for a pot-hole. Aristophanic oxen, "baked in a pan," are mentioned in § 161. The reference in § 159 seems to be to good "business" on the comic stage.

^a Cf. Aristoph. *Av.* 487, and *Fragm.* 465; also Hesychius and Pollux. Hesychius says: κυρβασία· ὀρθή τιάρα. ταύτη δὲ οἱ Περσῶν βασιλεῖς μόνοι ἐχρῶντο. καὶ κοριφή ἀλέκτορος. The second meaning (cock's crest or comb) is adopted in the translation.

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φησιν, ὅτι “ ὤπτουν βούς κριβανίτας ἀντὶ ἄρτων.” ἐπὶ δὲ τῶν Θρακῶν ἕτερος, ὅτι “ Μηδόκης ὁ βασιλεὺς βούν ἔφερεν ὄλον ἐν γνάθῳ.”

- 162 Τοῦ δὲ αὐτοῦ εἵδους καὶ τὰ τοιαῦτά ἐστιν, “ ὑγιέστερος κολοκύντης,” καὶ “ φαλακρότερος εὐδίας,” καὶ τὰ Σαπφικά “ πολὺ πακτίδος¹ ἀδυμελεστέρα, χρυσοῦ χρυσοτέρα.” πᾶσαι γὰρ αἱ τοιαῦται χάριτες ἐκ τῶν ὑπερβολῶν εὕρηνται. [καὶ τι διαφέρουσι.]²
- 163 Διαφέρουσι δὲ τὸ γελοῖον καὶ εὐχари πρῶτα μὲν τῇ ὕλῃ· χαρίτων μὲν γὰρ ὕλη νυμφαῖοι κῆποι, ἔρωτες, ἄπερ οὐ γελᾶται· γέλωτος δὲ Ἴρος καὶ Θερσίτης. τοσοῦτον οὖν διοίσουσιν, ὅσον ὁ Θερσίτης τοῦ Ἐρωτος.
- 164 Διαφέρουσι δὲ καὶ τῇ λέξει αὐτῇ. τὸ μὲν γὰρ εὐχари μετὰ κόσμου ἐκφέρεται καὶ δι’ ὀνομάτων καλῶν, ἃ μάλιστα ποιεῖ τὰς χάριτας, οἷον τὸ “ ποικίλλεται μὲν γαῖα πολυστέφανος” καὶ τὸ “ χλωρῆς ἀηδῶν”· τὸ δὲ γελοῖον καὶ ὀνομάτων ἐστὶν εὐτελῶν καὶ κοινοτέρων, ὥσπερ ἔχει· “ ὅσον³ γὰρ αὐτίτης καὶ μονώτης εἰμί, φιλομυθότερος γέγονα.”
- 165 Ἐπειτα ἀφανίζεται ὑπὸ τοῦ κόσμου τῆς ἐρμηνεύειας, καὶ ἀντὶ γελοίου θαῦμα γίνεται. αἱ μέντοι χάριτές εἰσι μετὰ σωφροσύνης, τὸ δὲ ἐκφράζειν τὰ γέλοια ὁμοίον ἐστὶ καὶ καλλωπίζειν πίθηκον.

¹ πολυπακτίδος P.

² verba καὶ τι διαφέρουσι secl. Spengel ex margine nata csse ratus coll. titulo § 30. ³ fort. ὅσω; cf. § 141.

^a Aristoph. *Ach.* 86.

^b Scr. Inc.

^c § 127.

^d Sappho, *Fragm.* 122, 123 Bergk⁴; Edmonds, *Lyra Graeca*, i. p. 224.

ON STYLE, III. 161-165

For loaves, they roasted oxen whole in pipkins ;^a
and of the Thracians another kind of writer says
“ Medoces their king was carrying a bullock whole
between his teeth.”^b

Of the same kind are such expressions as “ lustier
than a pumpkin ” and “ balder than the cloudless
blue ” ;^c and the lines of Sappho :

Sweeter-tuned than the lyre by far,
More golden than all gold.^d

All these ornaments, different as they are from one
another, have their source in hyperbole.

The laughable and the graceful must not be con-
fused. They differ, first of all, in their material. The
materials of grace are the Gardens of the Nymphs,
Loves, things not meant to be laughed at ; while
laughter is provoked by Irus or Thersites.^e They
will differ, therefore, as much as Thersites differs
from the God of Love.

They differ, further, in actual expression. The
graceful needs for its utterance some ornament, and
it uses beautiful words, which are a chief source of
grace. For instance : “ Earth myriad-garlanded is
rainbow-hued,” and “ the wan-brown nightingale.”^f
Humour, on the other hand, employs ordinary and
rather common words, as in the sentence “ the
more solitary and deserted I am, the more myth-
enamoured I become.”^g

Moreover, humour is spoiled by verbal adornment
and is turned into a freak. Graces of style are good
in moderation, whereas the elaboration of humour
is like beautifying an ape.

^a Irus, the ‘common beggar’ in *Odyssey* xviii. 1 ff. ;
Thersites, the ugly commoner in *Iliad* ii. 211-277.

^f Cf. § 133 *supra*.

^g Cf. §§ 97, 144 *supra*.

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- 166 Διὸ καὶ ἡ Σαπφῶ περὶ μὲν κάλλους ἄδουσα καλλιεπῆς ἐστὶ καὶ ἡδέια, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος¹ καὶ περὶ ἀλκυόνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτῇ εἰργάσατο.
- 167 Ἄλλως δὲ σκώπτει τὸν ἄγροικον νυμφίον, καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις, εὐτελέστατα καὶ ἐν πεζοῖς ὀνόμασι μᾶλλον ἢ ἐν ποιητικοῖς, ὥστε αὐτῆς μᾶλλον ἐστὶ τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ ἄδειν, οὐδ' ἂν ἀρμόσαι πρὸς τὸν χορὸν ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἴη χορὸς διαλεκτικός.
- 168 Μάλιστα δὲ διαφέρουσι καὶ ἐκ τῆς προαιρέσεως· οὐ γὰρ ὅμοια προαιρεῖται ὁ εὐχάριστος καὶ ὁ γελωτοποιῶν, ἀλλ' ὁ μὲν εὐφραίνειν, ὁ δὲ γελασθῆναι. καὶ ἀπὸ τῶν ἐπακολουθούτων δέ· τοῖς μὲν γὰρ γέλως, τοῖς δὲ ἔπαινος.
- 169 Καὶ ἐκ τόπου. ἔνθα μὲν γὰρ γέλωτος τέχνηαι καὶ χαρίτων, ἐν σατύρῳ καὶ ἐν κωμωδίαις. τραγωδία δὲ χάριτας μὲν παραλαμβάνει ἐν πολλοῖς, ὁ δὲ γέλως ἐχθρὸς τραγωδίας· οὐδὲ γὰρ ἐπινοήσειεν ἂν τις τραγωδίαν παίζουσαν, ἐπεὶ σάτυρον γράψει ἀντὶ τραγωδίας.
- 170 Χρήσονται δὲ ποτε καὶ οἱ φρόνιμοι γελοίοις πρὸς τε τοὺς καιρούς, οἷον ἐν ἑορταῖς καὶ ἐν συμποσίοις, καὶ ἐν ἐπιπλήξεσιν δὲ πρὸς τοὺς τρυφερωτέρους, ὡς ὁ τηλαυγῆς θύλακος, καὶ ἡ

¹ ἔαρος Gale : ἀέρος P.

^a Horace (*Ars P.* 220 ff.) is at pains to bring out the affinity of the Satyric drama with tragedy rather than comedy. It is here regarded as akin to both.

^b Probably θύλακος is a cant term for the protuberant body—the “bread-basket,” “pouch”—of a προγάστρω. So θυλάκι in modern Greek, and τὰσκι σου.

When Sappho, therefore, sings of beauty, she does so in lines that are themselves beautiful and sweet. So too when she sings of love, and spring-time, and the halcyon. Every lovely word is inwoven with the texture of her poetry. And some are of her own invention.

It is in a different key that she mocks the clumsy bridegroom, and the door-keeper at the wedding. Her language is then most ordinary, and consists of prose words rather than poetic words. These poems of hers are, in consequence, better suited for use in conversation than for singing. They are by no means adapted for a chorus or a lyre—unless indeed there is such a thing as a conversational chorus.

The two kinds of style under consideration differ most of all in their purpose, the aims of the charmer and the laughter-maker being different. The one desires to give pleasure, the other to be laughed at. The results, likewise, are different—laughter in the one case, praise in the other.

Again, the provinces of the two kinds do not coincide. There is, indeed, one place in which the arts of laughter and of charm are found together, in the satyric drama and in comedy. It is different, however, with tragedy, which often welcomes charm, but finds in laughter a sworn foe. A man could hardly conceive the idea of composing a sportive tragedy; if he did so, he would be writing a satyric play rather than a tragedy.^a

Even sensible persons will indulge in jests on such occasions as feasts and carousals, or when they are addressing a word of warning to men inclined to good living. A reference to "the far-gleaming meal-bag"^b may then be found salutary. The same may be said

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- 238¹ Κράτητος ποιητική, | καὶ φακῆς ἐγκώμιον ἂν ἀναγνῶ τις ἐν τοῖς ἀσώτοις· τοιοῦτος δὲ ὡς τὸ πλεόν καὶ ὁ Κυνικός τρόπος· τὰ γὰρ τοιαῦτα γελοῖα χρείας λαμβάνει τάξιν καὶ γνώμης.
- 171 "Ἔστι δὲ καὶ τοῦ ἥθους τις ἔμφασις ἐκ τῶν γελοίων καὶ ἡ παιγνίας ἢ ἀκολασίας, ὡς καὶ τὸν οἶνον τὸν προχυθέντα ἐπισχῶν τις " Πηλέα¹ ἀντὶ Οἰνέως." ἡ γὰρ ἀντίθεσις ἢ περὶ τὰ ὀνόματα καὶ ἡ φροντὶς ἐμφαίνει τινὰ ψυχρότητα ἥθους καὶ ἀναγωγίαν.
- 172 Περὶ δὲ σκωμμάτων μὲν, οἶον εἰκασία τίς ἐστίν· ἡ γὰρ ἀντίθεσις εὐτράπελος. χρήσονται τε ταῖς τοιαύταις εἰκασίαις, ὡς " Αἰγυπτία κληματὶς," μακρὸν καὶ μέλανα, καὶ τὸ " θαλάσσιον πρόβατον," τὸν μῶρον τὸν ἐν τῇ θαλάσῃ. τοῖς μὲν τοιοῦτοις χρήσονται· εἰ δὲ μή, φευξόμεθα τὰ σκώμματα ὡσπερ λοιδορίας.
- 173 Ποιεῖ δὲ εὐχαριν τὴν ἐρμηνείαν καὶ τὰ λεγόμενα καλὰ ὀνόματα. ὠρίσατο δ' αὐτὰ Θεόφραστος οὕτως, κάλλος ὀνόματός ἐστι τὸ πρὸς τὴν ἀκοὴν ἢ πρὸς τὴν ὄψιν ἠδύ, ἢ τὸ τῇ διανοίᾳ ἔντιμον.

¹ ἐπισχῶν (sic) τὰ σπήλαια, v supra versum addito, P: fort. προσείπέ τις.

^a The Theban Crates (cynic philosopher, pupil of Diogenes, contemporary of Theophrastus) wrote in prose and verse, praising simplicity of life.

^b i.e. "wise saws and modern instances"; for "ridentem dicere verum quid vetat?" Demetrius is not obsessed by ἡ ῥητορικὴ (which term indeed he does not use), but is speaking as an unpedantic man of the world.

^c "Nothing," says Goethe, "is more significant of men's character than what they find laughable." George Eliot, who quotes the remark in her *Essay on Heine*, would say "culture" rather than "character." Cf. end of § 171.

of the poetry of Crates ^a; and it would be well if you were to read the "Praise of the Lentil" in a party of free-livers. The Cynic humour is, for the most part, of this character. Such jests, in fact, play the part of maxims and admonitions.^b

There is some indication of a man's character ^c in his jokes—in their playfulness, for instance, or their extravagance. Somebody once dammed the flow of wine which had been spilt on the ground and muttered words about "Oeneus (οἶνος) turned into Peleus (πηλός)." ^d The play on the proper names, and the laboured thought, betray a character that lacks taste and breeding.

In nicknames a sort of comparison is implied, there being wit in a play on words. Writers may use such comparisons as "Egyptian clematis" ^e of a tall and swarthy man, or "sea-wether" ^f of a fool on the water. They may, I say, indulge in harmless jokes such as these, but if we cannot stop there, we had better avoid nicknames as we would scurrility.

The so-called "beautiful words" also conduce to grace of style. According to the definition given by Theophrastus, beauty in a word is that which appeals pleasantly to the ear or the eye, or has noble associations of its own.^g

^a Cf. Athen. ix. 383 c; Eustath. *ad* II. p. 772.

^b Cf. Diog. Laert. vii. 1. 2 και Ἀπολλώνιος δέ φησιν ὁ Ἰόριος ὅτι ἰσχυρὸς ἦν [sc. Ζήνων], ὑπομήκης, μελάγχρωτος, ὅθεν τις αὐτὸν εἶπεν Αἰγυπτίαν κληματίδα, καθά φησι Χρῖσιππος ἐν πρώτῳ Παροιμιῶν. So "corn-stalk" of a New South Wales man. See additional note, p. 501.

^c Cf. Seneca, *Dial.* ii. c. 17 (Chrysippus again). A land-lubber on the water is a veritable "sheep at sea."

^d Theophrastus, *Περὶ λέξεως*; cf. Arist. *Rhet.* iii. 2, 1405 b 6-8.

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- 174 Πρὸς μὲν τὴν ὄψιν ἡδέα τὰ τοιαῦτα, “ ῥοδό-
 χροον,” “ ἀνθοφόρου χροῶς.” ὅσα γὰρ ὄραται
 ἡδέως, ταῦτα καὶ λεγόμενα καλὰ ἔστι. πρὸς δὲ
 τὴν ἀκοὴν “ Καλλίστρατος, Ἀννοῶν.” ἢ τε γὰρ
 τῶν λάμβδα σύγκρουσις ἡχῶδές τι ἔχει, καὶ ἡ
 τῶν νῦ γραμμάτων.
- 175 Καὶ ὅλως τὸ νῦ δι’ εὐφωνίαν¹ ἐφέλκονται οἱ
 Ἀπτικοὶ “ Δημοσθένην ” λέγοντες καὶ “ Σω-
 κράτην.” τῇ διανοίᾳ δὲ ἔντιμα τὰ τοιαῦτά ἐστιν,
 οἷον τὸ “ ἀρχαῖοι ” ἀντὶ τοῦ “ παλαιοὶ ” ἐντιμώ-
 τερον· οἱ γὰρ ἀρχαῖοι ἄνδρες ἐντιμότεροι.
- 176 Παρὰ δὲ τοῖς μουσικοῖς λέγεται τι ὄνομα λείον,
 καὶ ἕτερον τὸ τραχύ, καὶ ἄλλο εὐπαγές, καὶ ἄλλ’
 ὄγκηρόν. λείον μὲν οὖν ἔστιν ὄνομα τὸ διὰ
 φωνηέντων ἢ πάντων ἢ διὰ πλειόνων, οἷον Αἴας,
 τραχύ δὲ οἷον βέβρωκεν· καὶ αὐτὸ δὲ τοῦτο τὸ
 τραχύ ὄνομα κατὰ μίμησιν ἐξενήνεκται ἑαυτοῦ.
 εὐπαγές δὲ ἐπαμφοτερίζον² καὶ μεμιγμένον ἴσως
 τοῖς γράμμασιν.
- 177 Τὸ δὲ ὄγκηρόν ἐν τρισί, πλάτει, μήκει, πλά-
 σματι, οἷον βροντὰ ἀντὶ τοῦ βροντή· καὶ γὰρ τρα-

¹ εὐφωνίαν Gale: εὐφημίαν P.

² ἐπαμφοτερίζων P.

^a Cf. *bella* and *donna* in modern Italian pronunciation.

^b Demetrius is right in saying that the accusatives Σωκράτην and Δημοσθένην are found, in Attic writers, as well as Σωκράτη, and Δημοσθένη. In Aristophanes, *Clouds* 182, 1465, 1477, the best manuscripts favour Σωκράτην, though the *nu* may conceivably (but hardly for metrical reasons) have been introduced by transcribers into these, the only, examples of the accusative in Aristophanes. Plato uses Σωκράτη, Xenophon Σωκράτην. It may well be that

Among expressions which call up pleasing images may be mentioned "roseate-glowing" and "of blossom-laden hue." Everything that is seen with pleasure is also beautiful when uttered. Pleasing in sound are such names as "Callistratus" and "Annoon," in which the double "l" and the double "n" have a sort of clang.^a

In general, it is out of regard for euphony that the Attic writers append an "n," and speak of *Δημοσθένην* and *Σωκράτην* (instead of *Δημοσθένη* and *Σωκράτη*).^b Among words with noble associations is *ἀρχαῖοι*^c ("men of the olden time"), which is superior to *παλαιοί* ("ancients"), since it implies greater respect.

Musicians are accustomed to speak of words as "smooth," "rough," "well-proportioned," "weighty." A smooth word is one which consists exclusively, or mainly, of vowels: as *Αἴας*. *βέβρωκε* ("he has devoured") is an instance of a rough word; and the very roughness of its formation is designed to imitate the action it describes. A well-proportioned word is one which partakes of both characters and shows a happy blending of various letters.

Weight consists in three things: breadth, length, formation. *βροντά* (the Doric equivalent of *βροντή*, "thunder") may serve as an example. This word some writers preferred *Σωκράτην* for euphony—to avoid hiatus. But in § 195 Demetrius gives *Εὐριπίδει* in place of *Εὐριπίδῃ* and here (though no question of euphony arises) he is supported by similar forms in Attic inscriptions.

^a Which would to-day be called the Classical Writers of Greece are chiefly in the writer's mind. *ἀρχαῖος*, like the Latin *priscus*, is usually a term of praise ("venerable," "ancient and standard," "exemplary"), though also found in a depreciatory sense ("old-fashioned," "out-of-date," "back numbers," "the old gang").

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χύτητα ἐκ τῆς προτέρας συλλαβῆς ἔχει, καὶ ἐκ τῆς δευτέρας μήκος μὲν διὰ τὴν μακράν, πλατύτητα δὲ διὰ τὸν Δωρισμόν· πλατέα λαλοῦσι γὰρ πάντα οἱ Δωριεῖς. διόπερ οὐδὲ ἐκωμῶδου δωρίζοντες, ἀλλὰ πικρῶς ἠττίκιζον· ἡ γὰρ Ἀττικὴ γλῶσσα συνεστραμμένον τι ἔχει καὶ δημοτικὸν καὶ ταῖς τοιαύταις εὐτραπέλαις πρόπον.

178 Ταῦτα μὲν δὴ παρατεχνολογείσθω ἄλλως. τῶν δὲ εἰρημένων ὀνομάτων τὰ λεία μόνα ληπτέον ὡς γλαφυρόν τι ἔχοντα.

179 Γίνεται δὲ καὶ ἐκ συνθέσεως τὸ γλαφυρόν· ἔστι μὲν οὖν οὐ ῥάδιον περὶ τοῦ τρόπου τοῦ τοιοῦδε εἰπεῖν· οὐδὲ γὰρ τῶν πρὶν εἰρηταί τινι περὶ γλαφυρῶς συνθέσεως. κατὰ τὸ δυνατόν δὲ ὁμῶς πειρατέον λέγειν.

180 Τάχα γὰρ δὴ ἔσται τις ἡδονὴ καὶ χάρις, εἰ ἂν ἀρμόζωμεν¹ ἐκ μέτρων τὴν σύνθεσιν ἢ ὄλων ἢ ἡμίσεων· οὐ μὴν ὥστε φαίνεσθαι αὐτὰ μέτρα ἐν τῷ συνειρμῷ τῶν λόγων, | ἀλλ', εἰ διαχωρίζοι τις καθ' ἓν ἕκαστον καὶ διακρίνοι, τότε δὴ ὑφ' ἡμῶν αὐτῶν φωρᾶσθαι² μέτρα ὄντα.

181 Κἂν μετροειδῆ δὲ ἡ, τὴν αὐτὴν ποιήσει χάριν· λανθανόντως δέ τοι παραδύεται ἢ ἐκ τῆς τοιαύτης ἡδονῆς χάρις, καὶ πλείστον μὲν τὸ τοιοῦτον εἶδος ἔστι παρὰ τοῖς Περιπατητικοῖς καὶ παρὰ Πλάτωνι καὶ παρὰ Ξενοφῶντι καὶ Ἡροδότῳ, τάχα δὲ καὶ παρὰ Δημοσθένει πολλαχοῦ· Θουκυδίδης μέντοι πέφευγε τὸ εἶδος.

¹ ἀρμόζωμεν P.

² φωρᾶσθαι P.

derives roughness from the first syllable; ^a and from the second it derives length owing to the long vowel, and breadth owing to the Doric form, the Dorians being accustomed to broaden all their words. ^b This is the reason why comedies were not written in Doric, but in the pungent Attic. For the Attic dialect has about it something terse and popular, and so lends itself naturally to the witticisms of the stage.

But this is a mere digression in our treatise. Of all the words indicated, the smooth alone must be employed as possessing any elegance.

Elegance may also be produced by composition, though it is, to be sure, not easy to describe the process. Yet, although no previous writer has treated of elegant composition, I must endeavour to do so to the best of my ability.

Well, a certain charm and grace will perhaps be attained if we frame the composition by measures—in whole measures or half-measures. The actual measures must not, however, force themselves on the attention, if the words be read connectedly; but if the sentence is divided and analysed part by part, then and only then ought the presence of measures to be detected by our own ears.

Even a general metrical character will produce the same effect. The charm of this pleasing device steals on us before we are aware. The trait is a favourite one with the Peripatetics as well as with Plato, Xenophon, and Herodotus; and it may be found in many passages of Demosthenes also. Thucydides, on the other hand, shuns it.

^a *i. e.*, the first syllable is so formed or moulded (πλασμα) as, by the combination of its four accumulated consonants, to suggest strength: the sound is adapted to the sense.

^b *Uf.* Theocr. xv. 88 ἐκκναισεῦντι πλατεῖσθόισαι ἤκαρα.

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- 182 Παραδείγματα δὲ αὐτοῦ λάβοι τις ἂν τοιάδε, οἶον ὡς ὁ Δικαίαρχος· “ ἐν Ἑλλάδι,” φησί, “ τῆς Ἰταλίας πρεσβύτην ἤδη τὴν ἡλικίαν ὄντα.¹” τῶν γὰρ κῶλων ἀμφοτέρων αἱ ἀπολήξεις μετροειδῆς τι ἔχουσιν, ὑπὸ δὲ τοῦ εἰρμού καὶ τῆς συναφείας κλέπεται² μὲν τὸ μετρικόν, ἡδονὴ δ’ οὐκ ὀλίγη ἔπεστι.
- 183 Πλάτων μέντοι ἐν πολλοῖς αὐτῷ τῷ ῥυθμῷ γλαφυρός ἐστιν ἐκτεταμένω³ πως, καὶ οὔτε ἔδραν ἔχοντι οὔτε μῆκος· τὸ μὲν γὰρ ἰσχνόν καὶ δεινόν, τὸ δὲ μῆκος μεγαλοπρεπές. ἀλλ’ οἶον ὀλίσθω τινὶ ἔοικε τὰ κῶλα, καὶ οὔτ’ ἐμμέτροις⁴ παντάπασιν οὔτ’ ἀμέτροις, οἶον ἐν τῷ περὶ μουσικῆς λόγῳ ἐπὶ φῆ⁵ “ νῦν δὴ ἐλέγομεν.⁶”
- 184 Καὶ πάλιν, “ μινυρίζων τε καὶ γεγανωμένος ὑπὸ τῆς ᾠδῆς διατελεῖ τὸν βίον ὅλον.” καὶ πάλιν, “ τὸ μὲν πρῶτον, εἴ τι θυμοειδῆς εἶχεν, ὥσπερ σίδηρον ἐμάλαξεν.” οὕτως μὲν γὰρ γλαφυρὸν καὶ ᾠδικὸν σαφῶς· εἰ δ’ ἀναστρέψας εἶποις, “ ἐμάλαξεν ὥσπερ σίδηρον,” ἢ “ διατελεῖ ὅλον τὸν βίον,” ἐκχεῖς⁷ τοῦ λόγου τὴν χάριν ἐν αὐτῷ τῷ⁸ ῥυθμῷ οὐσαν· οὐ γὰρ δὴ ἐν τῇ διανοίᾳ, οὐδ’ ἐν ταῖς λέξεσιν.
- 185 Καὶ περὶ τῶν μουσικῶν δὲ ὀργάνων πάλιν χαριέντως ἤρμωσεν, ἐν οἷς δὴ φησιν, “ λύρα δὴ σοι λείπεται κατὰ πόλιν.” εἰ γὰρ ἀναστρέψας εἶποις “ κατὰ πόλιν λείπεται,” μεθαρμωσαμένω

¹ ὄντι P.

² συφείας κλέπται (να et et supra versum additis) P.

³ ἐκτεταμένω Victorius: ἐκτεταμένος P.

⁴ οὔτ’ ἐμμέτροις C. F. Hermann: οὔτε μέτροις P.

⁵ ἐπὶ φῆ Spengel: ἐπάμφω P.

⁶ ἐλέγομεν Victorius e Plat.: λέγομεν P.

⁷ ἐκχεῖς Dindorf: ἐξέχεις P.

⁸ τῷ ins. Gale.

An illustration of such writing may be quoted from Dicaearchus, who says : " At Elia in Italy sojourning, an old man now, and stricken in years." ^a The close of each member has something of a metrical cadence, but the fact is disguised through the linking of the words in one series ; and great pleasure results.

Now Plato in many passages owes his elegance directly to the rhythm, which is, so to speak, long drawn out, but free from either heaviness or lengthiness, of which the former suits the plain and forcible, the latter the elevated style. His members seem to glide along and to be neither altogether metrical nor unmetrical, as in the passage about music, where the words " as we were saying a moment ago " ^b occur.

And again : " in warbling and revelling in song he passes his life wholly." ^c And once more : " should he see any symptom of passion, like steel would he temper it." ^d Thus framed, the sentences are manifestly elegant and harmonious. But if you invert the order and say " he would temper it like steel " or " he passes all his life," you will rob the language of its charm, which dwells in the very rhythm. Certainly it is not to be found in the thought, nor in the choice of words.

Plato employs a delightful cadence, again, when saying with regard to musical instruments " the lyre for you is left, then, in the town." ^e Invert the order and say " in the town is left for you," and you will be doing what is tantamount to changing the

^a Dicaearchus, *Fragm.* 33 Müller, *F.H.G.* ii. p. 245 : the reference may be to Xenophanes.

^b Plat. *Rep.* iii. 411 A.

^c Plat. *Rep.* iii. 411 B.

^d Plat. *Rep.* iii. 411 A.

^e Plat. *Rep.* iii. 399 D.

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ποιήσεις ὅμοιον. τοῦτο δὲ ἐπιφέρει, “καὶ αὖ κατ’ ἀγροὺς τοῖς ποιμέσιν σύριγξ ἂν τις εἶη.” τῇ γὰρ ἐκτάσει καὶ τῷ μήκει πάνυ χαριέντως μεμιμηται τρόπον τινα ἤχον σύριγγος. ἔσται δὲ δῆλον, εἴ τις μετασυνθεῖς λέγοι καὶ τοῦτο.

186 Περὶ μὲν δὴ τοῦ κατὰ σύνθεσιν γλαφυροῦ ἐπιφαινομένου τσσαῦτα, ὡς ἐν δυσκόλοις. εἶρηται δὲ καὶ περὶ τοῦ χαρακτήρος τοῦ γλαφυροῦ, ἐν ὅσοις καὶ ὅπως γίνεται. καθάπερ δὲ τῷ μεγαλοπρεπεῖ παρέκειτο ὁ ψυχρὸς χαρακτήρ, οὕτως τῷ γλαφυρῷ παράκειται τις διημαρτημένος. ὀνομάζω¹ δὲ αὐτὸν τῷ κοινῷ ὀνόματι κακόζηλον. γίνονται² δ’ ἂν καὶ οὗτος ἐν τρισίν, ὥσπερ καὶ οἱ λοιποὶ πάντες.

187 Ἐν διανοίᾳ μὲν, ὡς ὁ εἰπὼν “Κένταυρος ἑαυτὸν ἱππεύων,” καὶ ἐπὶ τοῦ βουλευομένου Ἀλεξάνδρου³ δρόμον ἀγωνίσασθαι Ὀλυμπιάσιν ἔφη τις οὕτως. “Ἀλέξανδρε, δράμε σοῦ τῆς μητρὸς τὸ ὄνομα.”

188 Ἐν δὲ ὀνόμασιν γίνονται³ ἂν οὕτως, οἷον “ἐγέλα που ῥόδον ἠδύχροον.” ἢ τε γὰρ μεταφορὰ ἢ “ἐγέλα” πάνυ μετάκειται ἀπρεπῶς, καὶ τὸ σύνθετον τὸ “ἠδύχροον” οὐδ’ ἐν ποιήματι θείῃ ἂν τις ἀκριβῶς σωφρονῶν. ἢ ὡς τις⁴ εἶπεν, “ὅτι λεπταῖς⁵ ὑπεσύριζε πίτυς αὔραις.” περὶ μὲν δὴ τὴν λέξιν οὕτως.

189
289 r. Σύνθεσις δὲ ἀναπαιστική | καὶ μάλιστα εὐοικυῖα

¹ ὀνομάζω Galec: ὀνομάζει P (fort. subaud. τις).

² γίνονται edd.: γίνεται P.

³ ἀλεξάνδρω P.

⁴ ὡς τις edd.: ὅστις P.

⁵ λεπταῖς Radermacher: δέ γε ταῖς P.

melody. He adds: "yea, and in the fields for the shepherds some manner of pipe shall be."^a By this long unbroken clause he has, in a manner, quite charmingly imitated the sound of the pipe. This will be clear to anyone who changes the arrangement of this sentence also.

With regard to elegance as depending on the arrangement of words these observations must suffice, the subject being difficult. We have already treated of the essential features of the elegant style, and have shown where and how it originates. We have seen that the frigid style is nearly allied to the elevated. In the same way there is a defective style perilously near to the elegant; and to this I give the current name of "affected."^b This, like all the rest, falls under three heads.

The affectation may reside in the thought, as when a writer speaks of "a Centaur riding himself,"^c or as when somebody exclaimed on hearing that Alexander meant to enter for the races at Olympia, "Alexander, race along your own mother's name!"^d

It may also be found in the words, as "smiled the dulcet-coloured rose."^e The metaphor "smiled" is sadly out of place, and not even in verse could the compound "dulcet-coloured" be employed by any man of sound judgement. This is true also of the words: "the pine was piping low to the gentle gales."^e—Thus much with respect to diction.

The structure of clauses is affected when it is anapaestic and resembles most nearly such broken

^a Plat. *Rep.* iii. 399 D.

^b "Mannered," "precious"; "fine writing," "écrire trop bien."

^c Scr. Inc.

^d Scr. Inc. The name of Alexander's mother was Olympias.

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τοῖς κεκλασμένοις καὶ ἀσέμνοις μέτροις, οἷα
 μάλιστα τὰ Σωτάδεια¹ διὰ τὸ μαλακώτερον,
 “σκήλας καύματι κάλυψον,” καὶ

σειῶν μελίην Πηλιάδα δεξιὸν κατ’ ὤμον
 ἀντὶ τοῦ

σειῶν Πηλιάδα μελίην κατὰ δεξιὸν ὤμον·
 ὅποια γὰρ μεταμεμορφωμένῳ ἔοικεν ὁ στίχος,
 ὥσπερ οἱ μυθεύομενοι ἐξ ἀρρένων μεταβάλλειν εἰς
 θηλείας. τοσαύτε μὲν καὶ περὶ κακοζηλίας.

IV

- 190 Ἐπὶ δὲ τοῦ ἰσχυροῦ χαρακτῆρος ἔχοιμεν² αἶ
 καὶ πράγματα ἴσως τινὰ μικρὰ καὶ τῷ χαρακτῆρι
 πρόσφορα, οἷον τὸ παρὰ Λυσία, “οἰκίδιον ἔστι
 μοι διπλοῦν, ἴσα ἔχον³ τὰ ἄνω τοῖς κάτω.” τὴν
 δὲ λέξιν εἶναι πᾶσαν χρῆν κυρίαν καὶ συνήθη·
 μικρότερον γὰρ τὸ συνηθέστερον πάντων, τὸ δὲ
 ἀσύνηθες καὶ μετενηγεμένον μεγαλοπρεπές.
- 191 Καὶ μηδὲ διπλᾶ ὀνόματα τιθέναι· τοῦ γὰρ ἐναν-
 τίου χαρακτῆρος καὶ ταῦτα, μηδὲ μὴν πεποιημένα,
 μηδ’ ὅσα ἄλλα μεγαλοπρέπειαν ποιεῖ, μάλιστα δὲ
 σαφῆ χρῆν τὴν λέξιν εἶναι. τὸ δὲ σαφές ἐν πλείοσιν.
- 192 Πρῶτα μὲν ἐν τοῖς κυρίοις, ἔπειτα ἐν τοῖς συν-

¹ Σωτάδεια Victorius: σώματα P.

² ἔχοιμεν Victorius: ἐκεῖ μὲν P.

³ ἔχων P.

^a Sotad. *Fragm.* Sotades wrote verses at Alexandria about 280 v.c., and was given to inversions and affected rhythms.

^b Hom. *Il.* xxii. 133.

and undignified measures as are particularly the Sotadean, with their effeminate gait. Examples are: "having dried in the sun, cover up";^a and

Upswinging the ash-beam Pelian his rightward shoulder
above

in place of

Swinging the Pelian ash-beam over his rightward shoulder.^b

The line seems transmuted, as it were, like those who (so the fables tell us) are changed from males to females.—So much for the subject of affectation.

IV

In the case of the plain style, we can no doubt point to subject matter which is homely and appropriate to the style itself: as the passage in Lysias, "I have a cottage with two stories, the one above corresponding exactly to that below."^c The diction throughout should be current and familiar. The more familiar an expression is the homelier it is, while the unusual and metaphorical is elevated.

Compound words should not be admitted (since they are appropriate to the opposite variety of style), nor yet newly-coined words, nor any other words which contribute to elevation. Above all, the style should be lucid. Now lucidity involves a number of things.

First of all it involves the employment of current words, and next of words bound together. Writing

^a Lysias, *On the Death of Eratosthenes*, § 9. The whole narrative, of which a few words only are quoted, seems to be meant.

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δεδεμένοις. τὸ δὲ ἀσύνδετον καὶ διαλελυμένον ὄλον ἀσαφές πᾶν ἄδηλος γὰρ ἢ ἐκάστου κώλου ἀρχὴ διὰ τὴν λύσιν, ὡσπερ τὰ Ἑρακλείτου· καὶ γὰρ ταῦτα σκοτεινὰ ποιεῖ τὸ πλεῖστον ἢ λύσις.

- 193 Ἐναγώνιος μὲν οὖν ἴσως μᾶλλον ἢ διαλελυμένη λέξις, ἢ δ' αὐτὴ καὶ ὑποκριτικὴ καλεῖται· κινεῖ γὰρ ὑπόκρισιν ἢ λύσις. γραφικὴ δὲ λέξις ἢ εὐανάγνωστος. αὕτη δ' ἐστὶν ἢ συνηρημένη καὶ οἶον ἠσφαλισμένη τοῖς συνδέσμοις. διὰ τοῦτο δὲ καὶ Μένανδρον ὑποκρίνονται λελυμένον ἐν τοῖς πλείστοις, Φιλήμονα δὲ ἀναγινώσκουσιν.

- 194 Ὅτι δὲ ὑποκριτικὸν¹ ἢ λύσις, παράδειγμα ἐγκείσθω τόδε,

ἐδεξάμην, ἔτικτον, ἐκτρέφω, φίλε.

οὕτως γὰρ λελυμένον ἀναγκάσει καὶ τὸν μὴ θέλοντα ὑποκρίνεσθαι διὰ τὴν λύσιν· εἰ δὲ συνδήσας εἴποις, “ἐδεξάμην καὶ ἔτικτον καὶ ἐκτρέφω,” πολλὴν ἀπάθειαν² τοῖς συνδέσμοις συνεμβαλεῖς.³ πάνυ δὲ τὸ ἀπαθὲς ἀνυπόκριτον.

- 195 Ἔστι δὲ καὶ ἄλλα θεωρήματα ὑποκριτικά, οἶον καὶ ὁ παρὰ τῷ Εὐριπίδει⁴ Ἴων⁵ ὁ τόξα ἀρπάζων καὶ τῷ κύκνῳ ἀπειλῶν τῷ ὄρνιθι, ἀποπατοῦντι κατὰ τῶν ἀγαλμάτων· καὶ γὰρ κινήσεις πολλὰς παρέχει τῷ ὑποκριτῇ ὁ ἐπὶ τὰ τόξα δρόμος καὶ ἡ πρὸς τὸν ἄερα ἀνάβλεψις τοῦ προσώπου διαλεγο-

¹ ὑποκριτικὸν edd.: ὑποκριτικῶν P.

² Fort. ἀπάθειαν ἅμα; cf. § 268 fin.

³ συνεμβαλεῖς nos: συμβαλεῖς P: ἐμβαλεῖς Finckh.

⁴ Εὐριπίδει (sic) P; cf. Σεῦθει (bis), § 155.

⁵ Ἴων P.

^a Cf. Arist. *Rhet.* iii. 5.

^b Cf. Arist. *Rhet.* iii. 5, 12.

which is wholly disjointed and unconnected is entirely lacking in clearness. For it is impossible to discern the beginning of each member owing to the looseness of the structure. This is illustrated by the writings of Heracleitus,^a the obscurity of which is due mainly to their loose structure.

No doubt the disjointed style lends itself better to debate. It likewise bears the name of "histrionic," since a broken structure stimulates acting and delivery. On the other hand, the best "literary" style is that which is pleasant to read; and this is the style which is compacted and (as it were) consolidated by the conjunctions. This is the reason why, while Menander (whose style is for the most part broken) is popular with the actor, Philemon is the reader's favourite.

To show that the broken style suits the stage, take the following line as an instance :

Thee I received, I bare, I nurse, O dear one.^c

Thus disjointed, the words will of themselves force a man to be dramatic even in his own despite. But if you employ conjunctions and say "I received and bare and nurse," you will at the same time make the line quite lifeless. And what is unemotional is essentially undramatic.

Other aspects of the actor's art deserve attention. Take, for instance, the case of Ion in Euripides, who seizes his bow and threatens the swan which is letting fall its droppings upon the statues.^d Many opportunities of movement are offered to the actor by Ion's rush for his bow and arrows, by his face up-

^c Menander, *Fragm.* 230; Meineke, iv. pp. 284, 285.

^d Eurip. *Ion* 161 *seqq.* Ion, the acolyte in the temple of Apollo at Delphi, is the young Samuel of Greek literature.

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μένου τῷ κύκλῳ, καὶ ἡ λοιπὴ πᾶσα διαμόρφωσις πρὸς τὸν ὑποκριτὴν πεποιημένη. ἀλλ' οὐ περὶ ὑποκρίσεως ἡμῖν τὰ νῦν ὁ λόγος.

- 196 Φευγέτω δὲ ἡ σαφὴς γραφὴ καὶ τὰς ἀμβιβολίας, σχήματι δὲ χρήσθω τῇ ἐπαναλήψει καλουμένη. ἐπανάληψις δὲ ἐστὶ συνδέσμου ἐπιφορὰ τοῦ αὐτοῦ ἐν τοῖς διὰ μακροῦ ἐπιφερομένοις λόγοις, οἷον “ ὅσα μὲν ἔπραξε Φίλιππος, καὶ ὡς τὴν Θράκην κατεστρέψατο, καὶ Χερρόνησον εἶλεν, καὶ Βυζάντιον ἐπολιόρκησεν, καὶ Ἀμφίπολιν οὐκ ἀπέδωκεν, ταῦτα μὲν παραλείψω.¹” σχεδὸν γὰρ ὁ μὲν σύνδεσμος ἐπενεχθεὶς ἀνέμνησεν ἡμᾶς τῆς προθέσεως, καὶ ἀπεκατέστησεν ἐπὶ τὴν ἀρχήν.

197 Σαφηνείας δὲ ἔνεκεν | καὶ διλογητέον πολλάκις·
280 v. ἥδιον γὰρ πῶς τὸ συντομώτερον ἢ σαφέστερον². ὡς γὰρ οἱ παρατρέχοντες παρορῶνται ἐνίοτε, οὕτως καὶ ἡ λέξις παρακούεται διὰ τὸ τάχος.

- 198 Φεύγειν δὲ καὶ τὰς πλαγιότητας· καὶ γὰρ τοῦτο ἀσαφές,³ ὥσπερ ἡ Φιλίστου λέξις. συντομώτερον δὲ παράδειγμα πλαγίας λέξεως καὶ διὰ τοῦτο ἀσαφοῦς τὸ παρὰ⁴ Ξενοφῶντι, οἷον “ καὶ ὅτι τριήρεις ἤκουεν περιπλεούσας ἀπ’ Ἰωνίας εἰς Κιλικίαν⁵ Τάμον ἔχοντα τὰς Λακεδαιμονίων καὶ αὐτοῦ Κύρου.” τοῦτο γὰρ ἐξ εὐθείας μὲν ᾧδὲ πῶς

¹ περιλείψω P.

² ἢ σαφέστερον edd. : ὡς σαφέστερον P: fort. ὡς idem valet ac *gram* (cum gradu comparativo).

³ ἀσαφῶς P.

⁴ τῷ παρὰ P.

⁵ σικελίαν P.

^a The fashioning of the whole scene to help the actor's "business" is meant. The writer of the treatise is much interested in the art of acting (cf. §§ 58, 159, 193, 194, 226), and sees that Euripides had studied carefully such dramatic "effects" as "fetch" an audience.

turned to the sky as he talks to the swan, and by the rest of the detail ^a contrived to aid the actor. Still, the subject of stage-craft is not at present before us.

Clear writing should also shun ambiguities and make use of the figure termed "epanalepsis."^b "Epanalepsis" is the repetition of the same particle in the course of a lengthy sentence; as "all Philip's acts indeed—how he subjugated Thrace, and seized the Chersonese, and besieged Byzantium, and neglected to restore Amphipolis,—these things, indeed, I shall pass over."^c It may be said that the repetition of the particle "indeed" reminds us of the prelude and sets us again at the beginning of the sentence.

For the sake of clearness the same word must often be used twice. Excessive terseness may give greater pleasure, but it fails in clearness. For as men who race past us are sometimes indistinctly seen, so also the meaning of a sentence may, owing to its hurried movement, be only imperfectly caught.

The use of dependent cases must also be avoided, since this leads to obscurity, as Philistus's ^d style shows. A short example of clearness sacrificed to dependent constructions (in the accusative case) is to be found in Xenophon: "He was informed that triremes belonging to the Lacedaemonians and to Cyrus himself were coasting round with Tamos on board from Ionia to Cilicia."^e This sentence might be written in a straightforward construction with

^b Lit. "a taking-up-again"; the *resumptive repetition* of a word.

^a Scr. Inc.; cf. Demosth. Or. xi. 1.

^d For Philistus cf. Roberts's editions of *Longinus on the Sublime*, p. 237, and *Dionysius' Three Literary Letters*, p. 174.

^e Xen. *Anab.* i. 2. 21.

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λέγοιτο· “ τριήρεις προσεδοκῶντο εἰς Κιλικίαν¹ πολλὰ μὲν Λάκαιναι, πολλὰ δὲ Περσίδες, Κύρῳ ναυπηγηθεῖσαι ἐπ’ αὐτῷ τούτῳ. ἔπλεον δ’ ἀπ’ Ἰωνίας· ναύαρχος δ’ αὐταῖς² ἐπεστάται Τάμος Αἰγύπτιος.” μακρότερον μὲν οὕτως³ ἐγένετο ἴσως. σαφέστερον δέ.

199 Καὶ ὅλως τῇ φυσικῇ⁴ τάξει τῶν ὀνομάτων χρηστέον, ὡς τὸ “ Ἐπίδαμνός ἐστι πόλις ἐν δεξιᾷ ἐσπλέοντι εἰς τὸν Ἰόνιον⁵ κόλπον.”· πρῶτον μὲν γὰρ ὠνόμασται τὸ περὶ οὗ, δεύτερον δὲ ὁ τοῦτό ἐστιν, ὅτι πόλις, καὶ τὰ ἄλλα ἐφεξῆς.

200 Γίγνοιτο μὲν οὖν ἂν καὶ τὸ ἔμπαλιν, ὡς τὸ “ Ἔστι πόλις Ἐφύρη.” οὐ γὰρ πάντῃ⁶ ταύτην δοκιμάζομεν τὴν τάξιν, οὐδὲ τὴν ἑτέραν ἀποδοκιμάζομεν, καθὰ ἐκτιθέμεθα μόνον τὸ φυσικὸν εἶδος τῆς τάξεως.

201 Ἐν δὲ τοῖς διηγήμασιν ἦτοι ἀπὸ τῆς ὀρθῆς ἀρκτέον, “ Ἐπίδαμνός ἐστι πόλις,” ἢ ἀπὸ τῆς αἰτιατικῆς, ὡς τὸ “ λέγεται Ἐπίδαμνον τὴν πόλιν.” αἱ δὲ ἄλλαι πτώσεις ἀσάφειάν τινα παρέξουσιν καὶ βάσανον τῷ τε⁷ λέγοντι αὐτῷ καὶ τῷ ἀκούοντι.

202 Πειρᾶσθαι δὲ μὴ εἰς μῆκος ἐκτείνειν τὰς περι-
αγωγὰς· “ ὁ γὰρ Ἀχελῷος ῥέων ἐκ Πίνδου ὄρους

¹ σικελίαν P.

² αὐτοῖς P.

³ οὗτος P.

⁴ φυσικῇ Victorius: φύσει καὶ P.

⁵ ἰόνιον P.

⁶ παντὶ P.

⁷ το τε P.

^a Viz. in the plain style; its opposite, the elevated style, will favour an artificial, inverted, order.

^b Thucyd. i. 24.

^c Hom. Il. vi. 152.

nominatives somewhat as follows : " In Cilicia there were expected many Lacedaemonian, and many Persian ships, the latter built for Cyrus with this very purpose. They were sailing from Ionia, and the admiral in command of them was the Egyptian Tamos." The sentence would thus no doubt have been longer : it would also have been clearer.

In general, the natural order of the words should be followed,^a as in the sentence " Epidamnus is a town on your right hand as you sail into the Ionian gulf." ^b First of all is mentioned the subject, which is then defined to be a town, and next come the other words in due succession.

Of course the order might be reversed, as in the words " There is a town Ephyra." ^c We do not absolutely approve the one order nor condemn the other, when simply setting forth the natural method of arranging the words.

In narrative passages we should begin with the nominative case, as in " Epidamnus is a city " ; or with the accusative, as in " it is said that the city Epidamnus" The other cases will cause obscurity and will put both speaker and hearer on tenterhooks.^d

An attempt must be made to keep amplifications ^e within due bounds. Take this sentence : " For the Achelous flowing from Mount Pindus, near the

^d 'Επίδαμνος is quite clear however early it comes, and so is 'Επίδαμνον with the infinitive in indirect discourse ; but put 'Επιδάμνου or 'Επιδάμνω at the beginning of a sentence, and you will keep yourself and your readers on the rack of grammatical uncertainty till construction and meaning are made clear.

^e i.e. the subsidiary clauses which contribute to the *rondeur* of an elaborate period.

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ἄνωθεν μὲν παρὰ Στράτον πόλιν¹ ἐπὶ θάλασσαν διεξείσιν.” ἄλλ’ αὐτόθεν ἀπολήγειν καὶ ἀναπαύειν τὸν ἀκούοντα οὕτως. “ὁ γὰρ Ἀχελῶος ρεῖ μὲν ἐκ Πίνδου ὄρους, ἐξείσιν δὲ εἰς θάλασσαν.” πολὺ γὰρ οὕτως σαφέστερον, ὥσπερ ἂν αἱ πολλὰ σημεῖα ἔχουσαι ὁδοὶ καὶ πολλὰς ἀναπαύλας· ἡγεμόσι γὰρ τὰ σημεῖα ἔοικεν, ἣ δὲ ἀσημεῖωτος² καὶ μονοειδής, καὶ μικρὰ ἦ, ἀδηλος δοκεῖ.

203 Περὶ μὲν δὴ σαφηνείας τοσαῦτα, ὡς ὀλίγα ἐκ πολλῶν, καὶ μάλιστα ἐν τοῖς ἰσχυροῖς αὐτῇ λόγοις χρηστέον.

204 Φεύγειν δὲ ἐν τῇ συνθέσει τοῦ χαρακτῆρος τούτου πρῶτον μὲν τὰ μήκη τῶν κώλων· μεγαλοπρεπὲς γὰρ πᾶν μῆκος, ὥσπερ καὶ ἐπὶ τῶν [ἡρωϊκῶν³] μέτρων τὸ ἐξάμετρον ἡρωϊκὸν [ὄν⁴] καλεῖται ὑπὸ μεγέθους καὶ πρέπον ἡρωσιν,⁵ ἣ κωμωδία δὲ συνέσταλται εἰς τὸ τρίμετρον ἢ νέα.

205 Τὰ πολλὰ οὖν κώλοις τριμέτροις χρῆσόμεθα καὶ ἐνίοτε κόμμασιν, ὥσπερ ὁ μὲν Πλάτων φησί, “κατέβην χθὲς εἰς Πειραιᾶ μετὰ Γλαύκωνος.” πυκναὶ γὰρ αἱ ἀνάπαυλαι καὶ ἀποθέσεις. Αἰσχίνης δὲ “ἐκαθήμεθα μὲν,” φησὶν, “ἐπὶ τῶν

¹ στρατὸν πάλιν P.

² ἀσημεῖωτος P. ³ ἡρωϊκῶν secl. Spengel.

⁴ ὄν (e dittographia natum) seclusi.

⁵ ἡρωσιν cdd. : ἡρώων P.

^a Thucyd. ii. 102. Cf. § 45 *supra*, where the sentence is quoted more fully.

^b Lit. “uniform,” “monotonous.”

^c The elevated, elegant, and forcible styles make, in the pursuit of their special qualities, some sacrifice of that cardinal virtue of clearness which Aristotle (*Rhet.* iii. 2)

inland city Stratus, discharges itself into the sea.”^a We ought to break off at once and give the hearer a pause thus: “For the Achelous flows from Mount Pindus, and discharges itself into the sea.” This is far clearer than the other. It is with sentences as with roads. Some roads have many resting-places and many signposts; and the signposts may be compared to guides. But a dreary^b road with never a signpost seems hard to track, however short it may be.

These are a few remarks, where much could be said, on the subject of clearness. Clearness must be practised most of all in the plain style.^c

Long members must be particularly avoided in composition^d of this type. Length always tends to elevation. Thus, among metres, the hexameter is called “heroic” owing to its amplitude which fits it for heroes^e; the New Comedy, on the other hand, is confined within the trimeter.

Accordingly we shall for the most part employ trimeter members and sometimes phrases, as when Plato says, “I went down yesterday to the Peiraeus together with Glaucon.”^f Here the rests and cadences come close together. So with a sentence of Aeschines: “We sat upon the benches in the

places first in his definition of diction. The plain style should, *en revanche*, seek and ensue a perfect clarity.

^a Viz. “sentence-structure,” here and elsewhere. Writing may be made obscure not only by terseness, but by long, rambling sentences (*cf.* Arist. *Rhet.* iii. 12).

^b *Cf.* § 5.

^f Plat. *Rep.* i. 1 *init.*: Demetrius seems to suggest that the reader will pause slightly after *χθές*, *Πειραιᾶ*, and *Γλαύκωνος*. The “three measures” are the free ones of prose, not the stricter ones of verse.

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θάκων ἐν Λυκείῳ, οὗ οἱ ἀθλοθέται τὸν ἀγῶνα διατιθέασιν.”

- 206 Ἐχέτω δὲ καὶ ἔδραν ἀσφαλῆ τῶν κώλων τὰ τέλη καὶ βάσιν, ὡς τὰ εἰρημένα· αἱ γὰρ κατὰ τὰ τελευταῖα ἐκτάσεις μεγαλοπρεπεῖς, ὡς τὰ Θουκυδίδου, “ Ἀχελῶος ποταμὸς ῥέων ἐκ Πίνδου ὄρους ” καὶ τὰ ἐξῆς.
- 207 Φευκτέον οὖν καὶ τὰς τῶν μακρῶν στοιχείων συμπλήξεις ἐν τῷ χαρακτήρι τούτῳ καὶ τῶν διφθόγγων· ὀγκηρὸν γὰρ πᾶσα ἔκτασις. καὶ εἴ που
- 240 γ. βραχέα συγκρουστέον | βραχέσιν, ὡς “ πάντα μὲν τὰ νέα καλά ἐστίν, ” ἢ βραχέα μακροῖς, ὡς “ ἠέλιος, ”¹ ἢ ἀμῶς² γέ πως διὰ βραχέων³. καὶ ὅλως ἐμφαίνεται⁴ εὐκαταφρόνητος ὁ τοιοῦτος τρόπος τῆς λέξεως καὶ ἰδιωτικός, κάπ’ αὐτὰ⁵ ταῦτα πεποιημένος.
- 208 Φευγέτω δὴ καὶ τὰ σημειώδη σχήματα· πᾶν γὰρ τὸ παράσημον ἀσύνηθες καὶ οὐκ ἰδιωτικόν. τὴν δὲ ἐναργειαν καὶ τὸ πιθανὸν μάλιστα ὁ χαρακτήρ οὗτος ἐπιδέξεται. περὶ ἐναργείας οὖν καὶ περὶ πιθανότητος λεκτέον.
- 209 Πρῶτον δὲ περὶ ἐναργείας· γίνεται δ’ ἡ ἐνάργεια πρῶτα μὲν ἐξ ἀκριβολογίας καὶ τοῦ παραλείπειν μηδὲν μηδ’ ἐκτέμνειν, οἷον “ ὡς δ’ ὅτ’ ἀνήρ ὀχετηγὸς ” καὶ πᾶσα αὕτη ἢ παραβολή· τὸ γὰρ ἐναργὲς ἔχει ἐκ τοῦ πάντα εἰρησθαι τὰ συμβαίνοντα, καὶ μὴ παραλελειφθαι μηδέν.

¹ ἠέλιος Victorius : ἡλιος P.

² ἀμῶς Finckh : ἄλλως P.

³ βραχέως P.

⁴ ἐμφαίνεται Victorius : ἐμφαινεσθαι P.

⁵ καὶ αὐτὰ P : κάπ’ αὐτὰ dedi (cf. § 272).

Lyceum, where the stewards of the games order the contests." ^a

In the plain style the members should end with precision, and rest on a sure foundation, as in the examples just quoted. Prolonged endings belong rather to the elevated style, as in the words of Thucydides: "the river Achelous flowing from Mount Pindus," etc. ^b

In this style we must also shun the concurrence of long vowel-sounds and of diphthongs, since lengthening invariably suggests elaboration. If concurrence be admitted, let it be of short letters with short (as in "πάντα μὲν τὰ νέα καλά ἔστιν" ^c); or of short with long (as in "the orb of day: ἡἷλιος"); or of short vowels in some shape or form. In general, this variety of style has an unimpressive and everyday effect, being in fact fashioned with that very end in view.

Peculiar figures should also be avoided, since all eccentricity is unfamiliar and extraordinary. As, however, the plain style will welcome vivid representation and persuasiveness in an especial degree, we must next speak of these two qualities.

We shall treat first of vividness, which arises from an exact narration overlooking no detail and cutting out nothing. An instance is the Homeric simile which begins "As when a man draws off water by a runnel." ^d The comparison owes its vividness to the fact that all the things that happen are mentioned and nothing is omitted.

^a Aeschines Socr. *Fragm.*

^b Cf. §§ 45, 202.

^c Cf. § 70.

^d Hom. *Il.* xxi. 257, with the five following lines. A well-chosen illustration.

DEMETRIUS

- 210 Καὶ ἡ ἵπποδρομία δὲ ἡ ἐπὶ Πατρόκλῳ, ἐν οἷς λέγει,
 πνοιῇ δ' Εὐμήλοιο μετάφρενον,
 καὶ
 αἰεὶ γὰρ δίφρου¹ ἐπιβησομένοισι εἴκτην.
 πάντα ταῦτα ἐναργῆ ἐστὶν ἐκ τοῦ μηδὲν παρα-
 λελεῖφθαι τῶν τε συμβαινόντων καὶ συμβάντων.
- 211 "Ὡστε πολλάκις καὶ ἡ διλογία ἐνάργειαν ποιεῖ μάλλον, ἢ τὸ ἄπαξ λέγειν, ὡσπερ τὸ "σὺ δ' αὐτὸν καὶ ζῶντα ἔλεγες κακῶς, καὶ νῦν ἀποθανόντα γράφεις κακῶς." δις γὰρ κείμενον τὸ "κακῶς" ἐναργεστέραν σημαίνει τὴν βλασφημίαν.
- 212 "Ὅπερ δὲ τῷ Κτησίᾳ ἐγκαλοῦσιν ὡς ἀδολεσχοτέρῳ διὰ τὰς διλογίας, πολλαχῆ μὲν ἴσως ἐγκαλοῦσιν ὀρθῶς, πολλαχῆ δὲ οὐκ αἰσθάνονται τῆς ἐναργείας τοῦ ἀνδρός· τίθεται γὰρ ταῦτό διὰ τὸ πολλάκις ποιεῖν ἔμφασιν πλείονα.
- 213 Οἷα τὰ τοιάδε, "Στρυαγγαῖός² τις, ἀνὴρ Μῆδος, γυναικα Σακίδα καταβαλὼν ἀπὸ τοῦ ἵππου· μάχονται γὰρ δὴ αἱ γυναῖκες ἐν Σάκαις ὡσπερ αἱ Ἀμαζόνες· θεασάμενος δὴ τὴν Σακίδα εὐπρεπῆ καὶ ὠραίαν μετῆκεν ἀποσώζεσθαι. μετὰ δὲ τοῦτο σπονδῶν γενομένων, ἐρασθεὶς τῆς γυναικὸς ἀπετύγγανεν· ἐδέδοκτο μὲν αὐτῷ ἀποκαρτερεῖν· γράφει

¹ δίφρου Homerus: δίφρω P.

² Στρυαγγαῖος Finckh: στρυάγλιος P.

^a Hom. *Il.* xxiii. 379 :

αἰεὶ γὰρ δίφρου ἐπιβησομένοισι εἴκτην,
 πνοιῇ δ' Εὐμήλοιο μετάφρενον εὐρέε τ' ὦμω
 θέρμετ'· ἐπ' αὐτῷ γὰρ κεφαλῆς καταθέντε πετέσθην.

^b *Uf.* § 26.

^c Ctesias, the historian of Persia and contemporary of

Another example is the horse-race in honour of Patroclus, as described by Homer :

For ever they seemed as though they would mount the
 chariot-floor
 Of Eumelus, and hot on his back did the breath of their
 nostrils pour,
 And his shoulders broad, for their heads overhung him as
 onward they flew.^a

The entire description is vivid owing to the fact that no detail which usually occurs and then occurred is omitted.

From this it follows that repetition often gives the effect of vividness more than a single statement; as "You are the man who, when he was alive, spoke to his discredit, and now that he is dead write to his discredit."^b The repeated use of the words "to his discredit" adds to the vividness of the invective.

The charge of garrulity often brought against Ctesias^c on the ground of his repetitions can perhaps in many passages be established, but in many instances it is his critics who fail to appreciate the writer's vividness. The same word is repeated because this often makes a greater impression.

Here is an example: "Stryangaeus, a Median man, having unhorsed a Sacian woman (for the women of the Sacae join in battle like Amazons), was struck with the youth and beauty of the Sacian and allowed her to escape. Afterwards, when peace was declared, he became enamoured of her and failed in his suit. He resolved to starve himself to Xenophon, was by profession a doctor of medicine. Like Hippocrates himself, he had, as a writer, been little influenced by the rhetoric of the schools. But, as § 216 shows, he knew the heart's still rhetoric.

DEMETRIUS

δὲ πρότερον ἐπιστολήν τῇ γυναικὶ μεμφόμενος τοιάνδε· Ἐγὼ μὲν σὲ ἔσωσα, καὶ σὺ μὲν δι' ἐμέ ἐσώθης· ἐγὼ δὲ διὰ σὲ ἀπωλόμην.”

214 Ἐνταῦθα ἐπιτιμήσειεν ἂν ἴσως τις βραχυλόγος οἰόμενος εἶναι, ὅτι δις ἐτέθη πρὸς οὐδὲν τὸ “ἔσωσα” καὶ “δι' ἐμέ ἐσώθης.” ταῦτόν γὰρ σημαίνει ἀμφοτέρα. ἀλλ' εἰ ἀφέλοις θάτερον, συναφαιρήσεις καὶ τὴν ἐνάργειαν καὶ τὸ ἐκ τῆς ἐναργείας πάθος. καὶ τὸ ἐπιφερόμενον δέ, τὸ “ἀπωλόμην” ἀντὶ τοῦ “ἀπόλλυμαι,” ἐναργέστερον αὐτῇ τῇ συντελείᾳ ἐστί· τὸ γὰρ δὴ γεγονὸς δεινότερον τοῦ μέλλοντος ἢ γινομένου ἔτι.

215 Καὶ ὅλως δὲ ὁ ποιητῆς οὗτος (ποιητὴν γὰρ αὐτὸν καλοῖη τις εἰκότως) ἐναργείας δημιουργὸς ἐστὶν ἐν τῇ γραφῇ συμπάση.

216 Οἶον καὶ ἐν τοῖς τοιοῖσδε· δεῖ τὰ γενόμενα¹ οὐκ εὐθὺς λέγειν, ὅτι ἐγένετο, ἀλλὰ κατὰ μικρὸν, κρεμνῶντα τὸν ἀκροατὴν καὶ ἀναγκάζοντα συναγωνιᾶν. τοῦτο ὁ Κτησίας ἐν τῇ ἀγγελίᾳ τῇ περὶ Κύρου τεθνεώτος ποιεῖ. ἐλθὼν γὰρ ὁ ἄγγελος οὐκ εὐθὺς λέγει ὅτι ἀπέθανεν Κύρος παρὰ τὴν Παρυσάτιν· τοῦτο γὰρ ἡ λεγομένη ἀπὸ Σκυθῶν ῥῆσις ἐστὶν· ἀλλὰ πρῶτον μὲν ἠγγειλεν, ὅτι
240 v νικᾷ, ἣ δὲ ἦσθη καὶ ἠγωνίασεν· μετὰ | δὲ τοῦτο

¹ γενόμενα edd.: γινόμενα P.

^a Ctesias, *Fragm.* 20, 21 (*Ctesiae Persica*, ed. J. Gilmore).

^b In modern times the words οὕτως μῦθος ἐσώθη καὶ οὐκ ἀπώλετο at the end of Plato's *Republic* (621 v) have been rendered “In this way the myth was preserved,” rather than “was preserved and did not perish.” Dr. Postgate (*Translation and Translations*, p. 24) rightly holds that the italicized words should in some form be retained; he

death. But first he wrote a letter upbraiding the woman thus: 'I saved you, ay, you were saved through me; and now I have perished through you.'"^a

Here a critic who prided himself on his brevity might say that there is a useless repetition in "I saved you" and "you were saved through me," the two statements conveying the same idea.^b But if you take away one of the two, you will also take away the vividness and the emotional effect of vividness. Furthermore, the expression which follows ("I have perished" in place of "I perish") is more vivid just because the past tense is used. There is something more striking in the suggestion that all is over, than in the intimation that it is about to happen or is still happening.

Altogether this poet (for a poet Ctesias may well be called) is an artist in vividness throughout his writings.

An example may be added here. When a misfortune has happened, we should not state the fact at once, but unfold it gradually, thus keeping the reader in suspense and forcing him to share our distress. This is what Ctesias does when the tidings come of Cyrus's^c death. The messenger, out of consideration for Parysatis,^d does not immediately on his arrival announce that Cyrus is dead, for such a proceeding would be (to use the common expression) a brutal one. First of all he reports the victory of Cyrus. Parysatis is all joy and excitement. Then suggests "was saved from perishing." Vividness must not be sacrificed to brevity, important as that is.

^c Cyrus the Younger, who fell at the battle of Cunaxa in 401 B.C., as described by Xenophon in the *Anabasis*, i. 8).

^d The Persian Queen-mother.

DEMETRIUS

ἔρωτᾶ, βασιλεὺς δὲ πῶς πράττει; ὁ δὲ πέφευγέ φησι· καὶ ἡ ὑπολαβοῦσα· Τισσαφέρνης γὰρ αὐτῷ τούτων αἴτιος· καὶ πάλιν ἐπανερωτᾶ· Κύρος δὲ ποῦ νῦν; ὁ δὲ ἄγγελος ἀμείβεται· ἔνθα χρῆ τοὺς ἀγαθοὺς ἄνδρας αὐλίζεσθαι. κατὰ μικρὸν καὶ κατὰ βραχὺ προῖων μόλις, τὸ δὴ λεγόμενον, ἀπέρρηξεν αὐτό, μάλα ἠθικῶς καὶ ἐναργῶς τὸν τε ἄγγελον ἐμφήνας ἀκουσίως ἀγγελοῦντα τὴν συμφοράν, καὶ τὴν μητέρα εἰς ἀγωνίαν ἐμβαλὼν καὶ τὸν ἀκούοντα.

- 217 Γίνεται δὲ καὶ ἐκ τοῦ τὰ παρεπόμενα τοῖς πράγμασι λέγειν ἐνάργεια, οἷον ὡς ἐπὶ τοῦ ἀγροίκου βαδίζοντος ἔφη τις, ὅτι “πρόσωθεν ἤκουστο αὐτοῦ τῶν ποδῶν ὁ κτύπος προσιόντος,” ὡς οὐδὲ βαδίζοντος, ἀλλ’ οἷόν γε λακτίζοντος τὴν γῆν.
- 218 “Ὅπερ δὲ ὁ Πλάτων φησὶν ἐπὶ τοῦ Ἴπποκράτους, “ἐρυθριάσας [ἤδη τῇ νυκτὶ¹], ἤδη γὰρ ὑπ-

¹ ἤδη τῇ νυκτὶ secluserit Schneider.

^a Artaxerxes Mnemon, king of Persia and elder brother of Cyrus. Xenophon tells us that, in the battle, Cyrus rushed upon the king, crying “I see the man,” and struck him on the breast, wounding him through his corselet, “as Ctesias the physician says, who claims to have healed the wound himself.”

^b Cf. King David’s repeated inquiry “Is the young man Absalom safe?” in the *Second Book of Samuel*, xviii. 29, 32, when Ahimaaz and Cushie break the news of Absalom’s death. In the same passage there is a beautiful example of what Demetrius would call *διλογία*: “And the king was much moved, and went up to the chamber over the gate, and wept: and as he went, thus he said, O my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son!”

^c Lit., “where brave (good) men should bivouac.” In

she asks, "And the king—how fares he?"^a The reply is, "He is fled." She rejoins: "Yes, this he owes to Tissaphernes." And she asks further, "But Cyrus—where is he now?"^b The messenger rejoins, "In the bivouac of the brave."^c Thus warily does Ctesias advance little by little, step by step, till at last he "breaks the news," as the phrase goes, and indicates, very naturally and vividly, the messenger's reluctance to announce the calamity, while he himself causes the reader to join in the mother's grief.^d

Vividness may also be produced by mentioning the accompanying circumstances of any action. It was, for instance, once said of a countryman's walk that "the noise of his feet had been heard from afar as he approached,"^e the suggestion being that he was not walking at all, but stamping the ground, so to say.^f

Plato also has an example when he is describing the youth Hippocrates: "He was blushing, for the

America and Europe we cannot but recall, after a world-wide war, the concluding line in Theodore O'Hara's well-known quatrain:

" On Fame's eternal camping-ground
Their silent tents are spread,
And Glory guards with solemn round
The bivouac of the dead."

^a Ctesias, *Fragm.* 36 (ed. Gilmore).

^b Scr. Inc.

^f A still more vivid description of noise (made not by two feet, but by many hungry mouths) is to be found in Tennyson's description of the meal taken by the lusty spearmen of the huge Earl Doorm: "And none spake word, but all sat down at once, | And ate with tumult in the naked hall, | Feeding like horses when you hear them feed" (*Geraint and Enid*).

DEMETRIUS

έφηγνέν τι ήμέρας, ὥστε¹ καταφανή αὐτὸν γενέσθαι,¹
ὅτι μὲν ἐναργέστατόν ἐστι, παντὶ δῆλον· ή δ'
ἐνάργεια γέγονεν ἐκ τῆς φροντιδος τῆς περὶ τὸν
λόγον καὶ τοῦ ἀπομνημονεύσαι, ὅτι νύκτωρ πρὸς
αὐτὸν εἰσῆλθεν ὁ Ἴπποκράτης.

219 Κακοφωνία δὲ πολλάκις, ὡς τὸ “κόπτ”, ἐκ δ'
ἐγκέφαλος,” καὶ “πολλὰ δ’ ἀναντα, κάταντα”·
μεμίμηται γὰρ τῇ κακοφωνίᾳ τὴν ἀνωμαλίαν·
πᾶσα δὲ μίμησις ἐναργές τι ἔχει.

220 Καὶ τὰ πεποιημένα δὲ ὀνόματα ἐνάργειαν ποιεῖ
διὰ τὸ κατὰ μίμησιν ἐξενηρέχθαι, ὥσπερ τὸ “λά-
πτοντες.” εἰ δὲ “πίνοντες” εἶπεν, οὐτ’ ἐμιμείτο
πίνοντας τοὺς κύνας, οὔτε ἐνάργεια ἂν τις ἐγίνετο.
καὶ τὸ “γλώσσησι” δὲ τῷ λάπτοντες προσκεί-
μενον ἔτι ἐναργέστερον ποιεῖ τὸν λόγον. καὶ περὶ
ἐναργείας μὲν ὡς ἐν τύπῳ εἰπεῖν τοσαῦτα.

221 Τὸ πιθανὸν δὲ ἐν δυοῖν, ἐν τε τῷ σαφεῖ καὶ
συνήθει· τὸ γὰρ ἀσαφὲς καὶ ἀσύνηθες ἀπίθανον·
λέξιν τε οὖν οὐ τὴν περιττὴν οὐδὲ ὑπέρογκον διω-

¹ ὥστε Plat.: εἰς τὸ P (sed ὥστε recte § 225).

^a Plat. *Protag.* 312 A. Three things are here made clear in a single short sentence: (1) he was blushing; (2) day was dawning; (3) he was detected.

^b Hom. *Odys.* ix. 289:

σὺν δὲ δὴ μάργας ὡς τε σκύλακας ποτὶ γαίῃ
κόπτ’ ἐκ δ’ ἐγκέφαλος χαμάδις ῥέε, δεῦε δὲ γαῖαν.

^c Hom. *Il.* xxiii. 116:

πολλὰ δ’ ἀναντα κάταντα παράντ’ τε δόχημιά τ’ ἦλθον.

^d As in “Proputty, proputty, proputty—canter an’ canter awaäy” (Tennyson); “I galloped, Dirck galloped, we galloped all three” (Browning).

first glimmer of dawn now came to betray him." ^a
The extreme vividness of this description is clear to everybody. It is the result of the care shown in the story, and of keeping in mind that it was night when Hippocrates visited Socrates.

Cacophony (harshness of sound) is often vivid, as in the lines :

And together laid hold on twain, and dashed them against
the ground
Like whelps : down gushed the brain, and bespattered the
rock-floor round. ^b

Or,

And upward and downward and thwartward and slantward
they tramped evermore. ^c

Homer intends the cacophony to suggest the broken ground, all imitation having an element of vividness. ^d

Onomatopoeic words produce a vivid effect, because their formation is imitative. The participle "lapping" is an instance in point. ^e If Homer had said "drinking," he would not have imitated the sound of dogs drinking, nor would there have been any vividness. The word "tongues" (γλώσσησι) added to the word "lapping" makes the narrative still more vivid.—But on the subject of vividness this outline sketch must suffice.

The power of convincing depends on two things, lucidity and naturalness. In other words, what is not lucid nor natural is not convincing. Accordingly exuberant and inflated language must not be sought

^a Hom. *Il.* xvi. 161 :

λάψοντες γλώσσησιν ἀραιῆσιν μέλαν ὕδωρ.

Cf. § 94.

DEMETRIUS

- κτέον ἐν τῇ πιθανότητι, καὶ ὡσαύτως σύνθεσιν βεβαιοῦσαν¹ καὶ μηδὲν ἔχουσαν ῥυθμοειδές.
- 222 Ἐν τούτοις τε οὖν τὸ πιθανόν, καὶ ἐν ᾧ Θεόφραστός φησιν, ὅτι οὐ πάντα ἐπ' ἀκριβείας δεῖ μακρηγορεῖν, ἀλλ' ἔνια καταλιπεῖν καὶ τῷ ἀκροατῇ συνιέναι, καὶ λογίζεσθαι ἐξ αὐτοῦ· συνεῖς γὰρ τὸ ἔλλειφθὲν ὑπὸ σοῦ οὐκ ἀκροατῆς μόνον, ἀλλὰ καὶ μάρτυς σου γίνεται, καὶ ἅμα εὐμενέστερος. συνετὸς γὰρ ἑαυτῷ δοκεῖ διὰ σέ τὸν ἀφορμὴν παρεσχηκότα αὐτῷ τοῦ συνιέναι, τὸ δὲ πάντα ὡς ἀνοήτω λέγειν καταγινώσκοντι ἔοικεν τοῦ ἀκροατοῦ.
- 223 Ἐπεὶ δὲ καὶ ὁ ἐπιστολικὸς χαρακτήρ δεῖται ἰσχυρότητος, καὶ περὶ αὐτοῦ λέξομεν. Ἀρτέμων μὲν οὖν ὁ τὰς Ἀριστοτέλους ἀναγράψας ἐπιστολάς φησιν, ὅτι δεῖ ἐν τῷ αὐτῷ τρόπῳ διάλογόν τε γράφειν καὶ ἐπιστολάς· εἶναι γὰρ τὴν ἐπιστολὴν οἷον τὸ ἔτερον μέρος τοῦ διαλόγου.
- 224 Καὶ λέγει μὲν τι ἴσως, οὐ μὴν ἅπαν· δεῖ γὰρ ὑποκατεσκευάσθαι πως μᾶλλον τοῦ διαλόγου τὴν ἐπιστολὴν· ὁ μὲν γὰρ μιμεῖται αὐτοσχεδιάζοντα, ἢ δὲ γράφεται καὶ δῶρον πέμπεται τρόπον τινά.
- 225 Τίς γοῦν οὕτως ἂν διαλεχθεῖη² πρὸς φίλον,

¹ Fort. βεβαίαν οὖσαν; sed cf. § 58 παρέλκει. Radermacher confert Hippocr. Epidem. i. 2, p. 181. 16 Kühlew., ἐπεὶ καὶ τοῖς ἐνδοιαστῶς ἔχουσι πολλοῖσιν ἐβεβαίωσε τότε.

² διαλεχθεῖη Schneider: διαλεχθῆ P.

^a Cf. Arist. *Rhet.* iii. 2 διὸ δεῖ λανθάνειν ποιούντας, καὶ μὴ δοκεῖν λέγειν πεπλασμένως ἀλλὰ πεφυκότως· τοῦτο γὰρ πιθανόν, ἐκεῖνο δὲ τούναντίον, "a writer must disguise his art and give the impression of speaking naturally and not artificially. Naturalness is persuasive, artificiality is the contrary; for our hearers are prejudiced and think we have some design against them, as if we were mixing their wines for them" (tr. Roberts).

after in a style meant to carry conviction.^a The composition, likewise, in such a style, must be steady-going and void of formal rhythm.

These, then, are the main essentials of persuasiveness; to which may be added that indicated by Theophrastus when he says that not all possible points should be punctiliously and tediously elaborated, but some should be left to the comprehension and inference of the hearer,^b who when he perceives what you have left unsaid becomes not only your hearer but your witness, and a very friendly witness too. For he thinks himself intelligent because you have afforded him the means of showing his intelligence. It seems like a slur on your hearer to tell him everything as though he were a simpleton.

We will next treat of the epistolary style, since it too should be plain. Artemon,^c the editor of Aristotle's *Letters*, says that a letter ought to be written in the same manner as a dialogue,^d a letter being regarded by him as one of the two sides of a dialogue.

There is perhaps some truth in what he says, but not the whole truth. The letter should be a little more studied than the dialogue, since the latter reproduces an extemporary utterance, while the former is committed to writing and is (in a way) sent as a gift.

Who (one may ask) would, in conversation with a friend, so express himself as does Aristotle when

^b Theophrastus, *Περὶ λέξεως*, ed. Mayer, pp. 169, 170.

^c Date uncertain; possibly as late as 130 B.C., or even later. For his identification see Pauly-Wissowa, *Real-Enc. d. class. Alt.* ii. p. 1447.

^d So Goethe (in *Wahrheit und Dichtung*) describes letters as "ideelle Dialoge."

DEMETRIUS

- ὥσπερ ὁ Ἀριστοτέλης πρὸς Ἀντίπατρον ὑπὲρ τοῦ
 φυγάδος γράφων τοῦ γέροντός φησιν· “ εἰ δὲ πρὸς
 241 r. ἀπάσας οἶχεται | γὰς¹ φυγάς οὗτος, ὥστε μὴ
 κατάγειν, δῆλον ὡς τοῖσγε² εἰς Ἄιδου κατελθεῖν
 βουλομένοις οὐδεὶς φθόνος.” ὁ γὰρ οὕτως δια-
 λεγόμενος ἐπιδεικνυμένῳ ἔοικεν μᾶλλον, οὐ λαλοῦντι.
- 226 Καὶ λύσεις συχναί³ ὁποῖαι * *⁴ οὐ πρόπουσιν
 ἐπιστολαῖς· ἀσαφές γὰρ ἐν γραφῇ ἢ λύσις, καὶ τὸ
 μιμητικὸν οὐ γραφῆς οὕτως οἰκεῖον, ὡς ἀγῶνος,
 οἷον ὡς ἐν τῷ Εὐθυδήμῳ· “ τίς ἦν, ὦ Σώκρατες,
 ὦ χθές ἐν Λυκείῳ διελέγου; ἢ πολὺς ὑμᾶς⁵ ὄχλος
 περιειστήκει.” καὶ μικρὸν προελθὼν ἐπιφέρει,
 “ ἀλλά μοι ξένος τις φαίνεται εἶναι, ὦ διελέγου·
 τίς ἦν;” ἢ γὰρ τοιαύτη πᾶσα ἐρμηνεία καὶ μί-
 μησις ὑποκριτῇ πρόποι μᾶλλον, οὐ γραφομέναις
 ἐπιστολαῖς.
- 227 Πλείστον δὲ ἐχέτω τὸ ἠθικὸν ἢ ἐπιστολή,
 ὥσπερ καὶ ὁ διάλογος· σχεδὸν γὰρ εἰκόνα ἕκαστος
 τῆς ἑαυτοῦ ψυχῆς γράφει τὴν ἐπιστολήν. καὶ ἔστι
 μὲν καὶ ἐξ ἄλλου λόγου παντὸς⁶ ἰδεῖν τὸ ἦθος τοῦ
 γράφοντος, ἐξ οὐδενὸς δὲ οὕτως, ὡς ἐπιστολῆς.
- 228 Τὸ δὲ μέγεθος συνεστάθω τῆς ἐπιστολῆς,

¹ γὰς Valckenaer: τὰς P.

² τοῖσγε P: fort. τοῖς γε τοιοῦτοις.

³ συχναί Victorius: ισχυαί P.

⁴ lacunam statuit Goeller: fort. suppl. αὶ τοῦ διαλόγου vel αὶ ῥητορικαί.

⁵ ἡμᾶς P.

⁶ πάντως P.

^a Aristot. *Fragm.* 615 (ed. Berol. v. pp. 1581, 1582). The sense is obscure, and the form semi-metrical, "Αἴδου . . . φθόνος being an iambic trimeter. Does the letter-writer

writing to Antipater on the subject of the aged exile? "If he is doomed to wander to the uttermost parts of the earth, an exile hopeless of recall, it is clear that we cannot blame men (like him) who wish to return home—to Hades."^a A man who conversed in that fashion would seem not to be talking but to be making an oratorical display.

Frequent breaks in a sentence such as . . . are not appropriate in letters. Such breaks cause obscurity in writing, and the gift of imitating conversation is less appropriate to writing than to a speech in debate. Consider the opening of the *Euthydemus*: "Who was it, Socrates, with whom you were conversing yesterday in the Lyceum? Quite a large crowd was surrounding your party."^b And a little farther on Plato adds: "Nay, he seems to me to be some stranger, the man with whom you were conversing. Who was he, pray?"^c All such imitative style better suits an actor; it does not suit written letters.

The letter, like the dialogue, should abound in glimpses of character. It may be said that everybody reveals his own soul in his letters.^d In every other form of composition it is possible to discern the writer's character, but in none so clearly as in the epistolary.

The length of a letter, no less than its style, must

(Aristotle or another) mean that for an exile, aged and hopeless, death is the only home to long for?

^b Plat. *Euthyd.* 271 A.

^c Plat. *Euthyd.* 271 A (with some slight verbal discrepancies in the Greek).

^d Cf. Buffon's famous saying about style in general: "Ces choses sont hors de l'homme; le style est l'homme même."

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- ὥσπερ καὶ ἡ λέξις. αἱ δὲ ἄγαν μακραί, καὶ προσέτι κατὰ τὴν ἑρμηνείαν ὀγκωδέστεραι, οὐ μὰ τὴν ἀλήθειαν ἐπιστολαὶ γένοιτο ἄν, ἀλλὰ συγγράμματα, τὸ χαίρειν ἔχοντα προσγεγραμμένον,¹ καθάπερ τοῦ Πλάτωνος πολλαὶ² καὶ ἡ Θουκυδίδου.
- 229 Καὶ τῇ συντάξει μέντοι λελύσθω μᾶλλον· γελοῖον γὰρ περιοδεύειν, ὥσπερ οὐκ ἐπιστολήν, ἀλλὰ δίκην γράφοντα· καὶ οὐδὲ γελοῖον μόνον, ἀλλ' οὐδὲ φιλικόν (τὸ γὰρ δὴ κατὰ τὴν παροιμίαν “ τὰ σῦκα σῦκα ” λεγόμενον) ἐπιστολαῖς ταῦτα ἐπιτηδεύειν.
- 230 Εἰδέναι δὲ χρή, ὅτι οὐχ ἑρμηνεῖα μόνον, ἀλλὰ καὶ πράγματα τινὰ ἐπιστολικά ἐστιν. Ἄριστοτέλης γοῦν ὅς³ μάλιστα ἐπιτετευχέναι δοκεῖ τοῦ [αὐτοῦ⁴] ἐπιστολικοῦ, “ τοῦτο δὲ οὐ γράφω σοί,” φησίν· “ οὐ γὰρ ἦν ἐπιστολικόν.”
- 231 Εἰ γὰρ τις ἐν ἐπιστολῇ σοφίσματα γράφοι καὶ φυσιολογίας, γράφει μὲν, οὐ μὴν ἐπιστολήν γράφει. φιλοφρόνησις γὰρ τις βούλεται εἶναι ἢ ἐπιστολῇ σύντομος, καὶ περὶ ἀπλοῦ πράγματος ἔκθεσις καὶ ἐν ὀνόμασιν ἀπλοῖς.
- 232 Κάλλος μέντοι αὐτῆς αἶ τε φιλικαὶ φιλοφρονήσεις καὶ πυκναὶ παροιμίαι ἐνοῦσαι· καὶ τοῦτο γὰρ μόνον ἐνέστω αὐτῇ σοφόν, διότι δημοτικόν τί ἐστιν ἢ παροιμία καὶ κοινόν, ὃ δὲ γνωμολογῶν

¹ Fort. προγεγραμμένον.

² τοῦ Πλάτωνος πολλαὶ Finckh: τὰ Πλάτωνος πολλὰ P.

³ ὅς Spengel: ὡς P.

⁴ Secludendum, ut videtur, αὐτοῦ.

^a Cf. Abbott and Seeley, *English Lessons for English People*, p. 124 n. 1: “ Burke's *Reflections on the Revolution in France*, though written in ‘ a letter intended to have been sent to a gentleman in Paris,’ have nothing but the ‘ dear

be kept within due bounds. Those that are too long, and further are rather stilted in expression, are not in sober truth letters but treatises with the heading "My dear So-and-So."^a This is true of many of Plato's, and of that of Thucydides.^b

There should be a certain degree of freedom in the structure of a letter. It is absurd to build up periods, as if you were writing not a letter but a speech for the law courts. And such laboured letter-writing is not merely absurd; it does not even obey the laws of friendship, which demand that we should "call a spade a spade," as the proverb has it.

We must also remember that there are epistolary topics, as well as an epistolary style. Aristotle, who is thought to have been exceptionally successful in attaining the epistolary manner, says: "I have not written to you on this subject, since it was not fitted for a letter."^c

If anybody should write of logical subtleties or questions of natural history in a letter, he writes indeed, but not a letter. A letter is designed to be the heart's good wishes in brief; it is the exposition of a simple subject in simple terms.

Ornament, however, it may have in the shape of friendly bits of kindly advice, mixed with a good few proverbs. This last is the only philosophy admissible in it—the proverb being the wisdom of a people, the wisdom of the world. But the man who utters sententious maxims and exhortations
 sir' at the beginning in common with the style of a letter." The whole history of the "epistle," as a literary *genre*, is full of interest and invites investigation.

^a Possibly the letter of Nicias in Thucyd. vii. 11-15, notwithstanding the absence of *χαίρειν*.

^c Aristol. *Fragm.* 620 (ed. Berol.).

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καὶ προτρεπόμενος οὐ δι' ἐπιστολῆς ἔτι λαλοῦντι
 ἔοικεν, ἀλλὰ μηχανῆς.¹

233 Ἀριστοτέλης μέντοι καὶ ἀποδείξεισι που χρῆται
 ἐπιστολικῶς, οἷον διδάξαι βουλόμενος, ὅτι ὁμοίως
 χρῆ εὐεργετεῖν τὰς μεγάλας πόλεις καὶ τὰς μικράς,
 φησίν, "οἱ γὰρ θεοὶ ἐν ἀμφοτέραις ἴσοι, ὥστ'
 ἐπεὶ αἱ χάριτες θεαί, ἴσαι ἀποκείσονται σοι παρ'
 ἀμφοτέραις." καὶ γὰρ τὸ ἀποδεικνύμενον αὐτῷ
 ἐπιστολικὸν καὶ ἡ ἀπόδειξις αὐτῆ.

234 Ἐπεὶ δὲ καὶ πόλεσιν ποτε καὶ βασιλευσιν γρά-
 φομεν, ἔστωσαν τοιαῦται [αἱ²] ἐπιστολαὶ μικρὸν
 ἐξηρμέναι πως. στοχαστέον γὰρ καὶ τοῦ προ-
 σώπου ᾧ γράφεται· ἐξηρμένη μέντοι [καὶ³] οὐχ
 ὥστε σύγγραμμα εἶναι ἀντ' ἐπιστολῆς, ὥσπερ αἱ
 Ἀριστοτέλους πρὸς Ἀλέξανδρον, καὶ πρὸς τοὺς
 Δίωνος οἰκείους ἢ Πλάτωνος.

235 Καθόλου δὲ μεμίχθω ἡ ἐπιστολὴ κατὰ τὴν
 ἔρμηνείαν ἐκ δυοῖν χαρακτήρων τούτων, τοῦ τε
 χαρίεντος καὶ τοῦ ἰσχνοῦ. καὶ περὶ ἐπιστολῆς μὲν
 241 v. τσαῦτα, καὶ ἅμα περὶ τοῦ | χαρακτήρος τοῦ
 ἰσχνοῦ.

236 Παράκειται δὲ καὶ τῷ ἰσχνῷ διημαρτημένος
 χαρακτήρ, ὁ ξηρὸς καλούμενος. γίνεται δὲ καὶ
 οὗτος ἐν τρισίν· ἐν διανοίᾳ μὲν, ὥσπερ τις ἐπὶ
 Ξέρξου ἔφη, ὅτι "κατέβαινεν ὁ Ξέρξης μετὰ

¹ ἀλλ' ἀπὸ μηχανῆς Cobet (Ruhnkenium secutus).

² αἱ secl. Spengel.

³ καὶ del. Goeller.

^a Or, "from the pulpit." In the Greek the reference is to the god who spoke words of warning or rebuke from the lofty stage-machine, on which a solemn λόγος προτρεπτικός was felt to be more appropriate than a homely ὁμιλία. A

seems to be no longer talking familiarly in a letter but to be speaking *ex cathedra*.^a

Aristotle, however, sometimes uses actual proofs, but in the way appropriate to a letter. For instance, wishing to show that large towns and small have an equal claim to be well treated, he says: "The gods are as great in one as in the other; and since the Graces^b are gods, they will be held as great a treasure by you in one as in the other."^c The point he wishes to prove is fitted for a letter, and so is the proof itself.^d

Since occasionally we write to States or royal personages, such letters must be composed in a slightly heightened tone. It is right to have regard to the person to whom the letter is addressed. The heightening should not, however, be carried so far that we have a treatise in place of a letter, as is the case with those of Aristotle to Alexander and with that of Plato to Dion's friends.

In general it may be remarked that, from the point of view of expression, the letter should be a compound of these two styles, the graceful and the plain.—So much with regard to letter-writing and the plain style.

Side by side with the plain style is found a defective counterpart, the so-called "arid" style. This, again, has three sources, the first of which is the thought, as when someone says of Xerxes that "he

letter must not be a *sermon*, except in the Horatian sense of "a talk." Nor must it be a lecture.

^b Playing on two senses of *χάριτες*, "Graces" and "favours."

^c Aristot. *Fragm.* 609 (ed. Berol.).

^d The proof here is not too formal, but has a light and witty touch, suitable to a letter.

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πάντων τῶν ἑαυτοῦ." μάλα γὰρ ἐσμίκρυνει τὸ πρᾶγμα, ἀντὶ τοῦ "μετὰ τῆς Ἀσίας ἀπάσης" εἰπεῖν "μετὰ πάντων τῶν ἑαυτοῦ" φήσας.

- 237 Περὶ δὲ τὴν λέξιν γίνεται τὸ ξηρόν, ὅταν πρᾶγμα μέγα σμικροῖς ὀνόμασιν ἀπαγγέλλῃ, οἷον ὡς ὁ Γαδαρεὺς² ἐπὶ τῆς ἐν Σαλαμῖνι ναυμαχίας φησὶ καὶ τοῦ Φαλάριδος τοῦ τυράννου ἔφη τις, "ἅπτα γὰρ ὁ Φάλαρις ἠνώχλει τοῖς Ἀκραγαντίνοις." ναυμαχίαν γὰρ τοσαύτην καὶ τυράννων ὠμότητα οὐχὶ τῷ "ἅπτα" ὀνόματι οὐδὲ τῷ "ἠνώχλει" ἐχρῆν λέγειν, ἀλλ' ἐν μεγάλοις καὶ πρέπουσιν τῷ ὑποκειμένῳ πράγματι.

- 238 Ἐν δὲ συνθέσει γίνεται τὸ ξηρόν, ἤτοι ὅταν πυκνὰ ἦ τὰ κόμματα, ὥσπερ ἐν τοῖς Ἀφορισμοῖς ἔχει "ὁ βίος βραχύς, ἡ δὲ τέχνη μακρά, ὁ δὲ καιρὸς ὀξύς, ἡ δὲ πείρα σφαιερά." ἢ ὅταν ἐν μεγάλῳ πράγματι ἀποκεκομμένον ἦ τὸ κῶλον καὶ μὴ ἔκπλεων, ὥσπερ τις Ἀριστείδου κατηγορῶν, ὅτι οὐκ ἀφίκετο εἰς τὴν ἐν Σαλαμῖνι ναυμαχίαν, "ἀλλὰ αὐτόκλητος," ἔφη, "ὅτι ἡ μὲν Δημήτηρ ἦλθεν καὶ συνεναμάχει, Ἀριστείδης δὲ οὐ." ἢ γὰρ ἀποκοπὴ καὶ ἀπρεπῆς καὶ ἄκαιρος. ταῖς μὲν τοιαύταις ἀποκοπαῖς ἐν ἐτέροις χρηστέον.

- 239 Πολλάκις μέντοι τὸ μὲν διανόημα αὐτὸ ψυχρόν

¹ τῶν add. edd.

² Γαδαρεὺς eidd. : Γαδηρεὺς P.

^a Scr. Inc.

^b If the reading in the Greek text is right, the reference will probably be to Theodorus of Gadara, who belongs to the time of Augustan Rome. Cf. Roberts's larger edition of the *De elocutione*, pp. 54, 251. Other conjectures are: Γαδειρεὺς ("man of Cadiz") and Φαληρεὺς (*i.e.* Demetrius of Phalerum).

was coming down to the coast with all his following." ^a He has quite belittled the event by saying "with all his following" in place of "with the whole of Asia."

In diction aridity is found when a writer narrates a great event in terms as trivial as those applied by the Gadarene ^b to the battle of Salamis. And someone said of the despot Phalaris that "Phalaris was in a way a nuisance to the people of Acragas." ^c So momentous a sea-fight and so cruel a despot ought not to have been described by such words as "in a way" and "nuisance," but in impressive terms appropriate to the subject.

Aridity may also be due to composition. This is so when the detached clauses are many, as in the *Aphorisms*: "Life is short, art long, opportunity fleeting, experience deceptive." ^d It is so, again, when, in dealing with an important matter, the member is broken and not completed. Someone, for example, when accusing Aristeides for not being present at the battle of Salamis, said, "Why, Demeter came unbidden and fought on our side; but Aristeides, no." ^e Here the abrupt ending is inappropriate and ill-timed. Abrupt endings of this kind should be reserved for other occasions.

Often the thought is in itself frigid, and what we

^a Hippocr. *Aphor.*; cf. § 4 *supra*. Possibly "experiment (is) dangerous."

^b Scr. Inc. That Aristeides took part in the actual fighting at Salamis is stated by Herodotus viii. 95 and Plutarch, *Arist.* c. 9; and also by Nepos (*Arist.* c. 2), whose words "prius quam poena liberaretur" can be corrected by 'Ἀθηναίων Πολιτεία, c. 22. A late paradoxer seems, in defiance of facts and good prose, to have said, "In the sea-fight at Salamis the Greeks had great allies; among them was Demeter. And Aristeides? No, not he."

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ρί ἐστι, καὶ ὡς νῦν ὀνομάζομεν κακόζηλον, ἢ σύνθεσις δ' ἀποκεκομμένη καὶ κλέπτουσα τοῦ διανοήματος τὴν ἄδειαν, ὡσπερ ἐπὶ τοῦ νεκρᾶ τῆ γυναικὶ μιχθέντος ἔφη τις, ὅτι “ οὐ μίγνυται αὐτῆ ἀνθρώπῳ ”.¹ τὸ μὲν γὰρ διανόημα καὶ τυφλῶ δῆλόν φασι, ἢ σύνθεσις δὲ συσταλείσα κλέπτει μὲν πως τὴν ἄδειαν τοῦ πράγματος, ποιεῖ δὲ τὴν νῦν ὄνομα ἔχουσαν ξηροκακοζηλίαν συγκειμένην ἐκ δυοῖν κακῶν, ἐκ μὲν τῆς κακοζηλίας διὰ τὸ πρᾶγμα, ἐκ δὲ τοῦ ξηροῦ διὰ τὴν σύνθεσιν.

V

- 240 Καὶ τὰ περὶ τῆς δεινότητος δὲ δῆλα ἂν εἶη λοιπὸν ἐκ τῶν προειρημένων, ὅτι καὶ αὕτη γένοιτ' ἂν ἐν τρισίν, ἐν οἷσπερ οἱ πρὸ αὐτῆς χαρακτῆρες· καὶ γὰρ πράγματά τινα ἐξ ἑαυτῶν ἐστι δεινά, ὥστε τοὺς λέγοντας αὐτὰ δεινοὺς δοκεῖν, κἂν μὴ δεινῶς λέγωσιν, καθάπερ ὁ Θεόπομπος τὰς ἐν τῷ Πειραιεῖ ἀλλητρίας καὶ τὰ πορνεία καὶ τοὺς ἀυλοῦντας καὶ ἄδοντας καὶ ὀρχουμένους, ταῦτα πάντα δεινὰ ὀνόματα ὄντα² καίτοι ἀσθενῶς εἰπὼν δεινὸς δοκεῖ.
- 241 Κατὰ δὲ τὴν σύνθεσιν ὁ χαρακτῆρ οὗτος γίνοιτ' ἂν πρῶτον μὲν εἰ κόμματα ἔχοι ἀντὶ κώλων· τὸ γὰρ μῆκος ἐκλύει τὴν σφοδρότητα, τὸ δὲ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον δεινότερον· παράδειγμα τὸ

¹ αὐτῆ τῆ ἀνθρώπῳ conicio: αὐτᾶν P (fort. αὐ ταῖς ἀνθρώποις); cf. § 302.

² ὀνόματα (ὄντα supra versum add.) P: ὀνόματα delendum esse censuit Tyrrell.

now term "affected," while the composition is abrupt^a and tries to disguise the licence of the thought. Someone says of a man who embraced his wife when dead: "he does not embrace the creature again."^b The meaning even a blind man can see, as the saying goes; but the words are so huddled together as to hide to some extent the licence of the thing, and to produce what is now called by the name of "tasteless aridity," being made up of two vices, bad taste in the thought and aridity in the way the words are put together.

V

We now come to the quality of force. It is clear, from what has already been said, that force also, like the styles previously described, may have three sources. Some things are forcible in themselves, so that those who speak about them seem to be forcible, even if they are not forcible speakers. Theopompus, for instance, in a certain passage speaks about the flute-girls in the Peiraeus, the stewards, and the sailors who pipe and sing and dance; and through using all these vigorous words he seems to be forcible, although he has spoken feebly.^c

In respect of composition this type of style requires, first of all, phrases in place of members.^d Length paralyses intensity, while much meaning conveyed in a brief form is the more forcible. An example is

^a *i.e.* the word-arrangement is jerky and jaunty: as in οὐ μίγνυται αὐτῇ (not οὐκέτι μίγνυται), where the thought itself is a miserable "Asiatic" conceit.

^b Scr. Inc.

^c For Theopompus see § 75 (with note).

^d *Cf.* notes on §§ 1, 9.

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Λακεδαιμονίων πρὸς Φίλιππον, “ Διονύσιος ἐν Κορίνθῳ” εἰ δὲ ἐξέτειναν αὐτό, “ Διονύσιος ἐκπεσῶν τῆς ἀρχῆς πτωχεύει ἐν Κορίνθῳ διδάσκων γράμματα,” διήγημα σχεδὸν ἂν ἦν μᾶλλον ἀντὶ λαιδορίας.

242 Κὰν τοῖς ἄλλοις δὲ φύσει ἐβραχυλόγουν οἱ Λάκωνες· δεινότερον γὰρ τὸ βραχὺ καὶ ἐπιτακτικόν, τὸ μακρηγορεῖν δὲ τῷ ἰκετεύειν πρέπει καὶ αἰτεῖν.

243 Διὸ καὶ τὰ σύμβολα ἔχει δεινότητος, | ὅτι ἐμ-
242 r. φερῆ ταῖς βραχυλογίαις· καὶ γὰρ ἐκ τοῦ βραχέως ῥηθέντος ὑπονοῆσαι τὰ πλεῖστα δεῖ, καθάπερ ἐκ τῶν συμβόλων· οὕτως καὶ τὸ “ χαμόθεν οἱ τέττιγες ὑμῖν ἄσονται ” δεινότερον ἀλληγορικῶς ῥηθέν, ἢ εἴπερ ἀπλῶς ἐρρήθη, “ τὰ δένδρα ὑμῶν ἐκκοπήσεται.”

244 Τὰς γε μὴν περιόδους ἐσφίγγθαι μάλα δεῖ κατὰ τὸ τέλος· ἢ γὰρ περιαγωγῇ δεινόν, ἢ δὲ λύσις ἀπλούστερον καὶ χρηστοθηθείας σημεῖον, καθάπερ ἢ ἀρχαία πᾶσα ἐρμηνεία· ἀπλοῖκοι γὰρ οἱ ἀρχαῖοι.¹

245 “Ὡστε ἐν δεινότητι φεύγειν δεῖ τὸ ἀρχαιοειδὲς καὶ τοῦ ἠθους καὶ τοῦ ῥυθμοῦ, καὶ καταφεύγειν μάλιστα ἐπὶ τὴν νῦν κατέχουσαν δεινότητα. τῶν οὖν κώλων αἱ τοιαῦται ἀποθέσεις, “ ὠμολόγησα τούτοις, ὡς ἂν οἶός τε ᾧ, συνερεῖν,” ἔχονται μάλιστα οὐ εἶρηκα ῥυθμοῦ.

246 Ποιεῖ δέ τινα καὶ ἡ βία κατὰ τὴν σύνθεσιν δεινότητα· δεινὸν γὰρ πολλαχοῦ καὶ τὸ δύσφθογγον,

¹ κατὰ Victorius: καὶ P.

² οἱ ἀρχαῖοι Spengel: ἀρχαῖοι P: fort. ἀρχαῖοι.

^a Cf. § 8 supra.

the message of the Lacedaemonians to Philip: "Dionysius at Corinth." If they had expanded the thought at full length, saying "Dionysius has been deposed from his sovereignty and is now a beggarly schoolmaster at Corinth," the result would have been a bit of narrative rather than a taunt.^a

The Lacedaemonians had a natural turn for brevity of speech under all circumstances. Brevity is, indeed, more forcible and peremptory,^b while prolixity is suited for begging and praying.

For this reason symbolic expressions are forcible, as resembling brief utterances. We are left to infer the chief of the meaning from a short statement, as though it were a sort of riddle. Thus the saying "your cicalas shall chirp from the ground" is more forcible in this figurative form than if the sentence had simply run "your trees shall be hewed down."^c

In this style the periods should be brought to a definite point at the end. The periodic form is forcible, while looseness of structure is more naïve and betokens an innocent nature. This is true of all old-fashioned style, the ancients being distinguished by naïveté.

It follows that, in the forcible style, we must avoid old-fashioned traits both of character and of rhythm, and regard the forcible style at present in vogue as our special goal. Now, for the members, cadences of the following kind, "I have agreed to advocate my clients' case to the best of my ability,"^d keep closest to the rhythm I have mentioned.

But violence, too, may in composition produce force. Yes, in many passages words hard to pro-

^b Cf. *brevitas imperatoria*, Tac. *Hist.* i. 18.

^c Cf. §§ 99, 100 *supra*.

^d Cf. §§ 10, 20, *supra*.

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ὥσπερ αἱ ἀνώμαλοι ὁδοί. παράδειγμα τὸ Δημοσθενικὸν τὸ “ ὑμᾶς τὸ δοῦναι ὑμῖν ἐξεῖναι.”

- 247 Τὰ δὲ ἀντίθετα καὶ παρόμοια ἐν ταῖς περιόδοις φευκτέον· ὄγκον γὰρ ποιοῦσιν, οὐ δεινότητα, πολλαχοῦ δὲ καὶ ψυχρότητα ἀντὶ δεινότητος, οἷον ὡς ὁ Θεόπομπος κατὰ τῶν ἐταίρων τῶν Φιλίππου λέγων ἔλυσεν τῇ ἀντιθέσει τὴν δεινότητα, “ ἀνδροφόνοι δὲ τὴν φύσιν ὄντες,” λέγων, “ ἀνδροπόρνοι τὸν τρόπον ἦσαν.” τῇ γὰρ περισσοτεχνία, μᾶλλον δὲ κακοτεχνία, προσέχων ὁ ἀκροατῆς ἐξῶ γίνεται θυμοῦ παντός.
- 248 Πολλὰ μέντοι ὑπ’ αὐτῶν τῶν πραγμάτων ὥσπερ ἀναγκασθησόμεθα συνθεῖναι στρογγύλως καὶ δεινῶς, οἷον τὸ Δημοσθενικὸν τὸ τοιοῦτον, “ ὥσπερ γὰρ εἴ τις ἐκείνων ἐάλω, σὺ τὰδ¹ οὐκ ἂν ἔγραψας· οὕτως ἂν σὺ νῦν ἀλῶς, ἄλλος οὐ γράψει.” αὐτὸ γὰρ τὸ πρᾶγμα καὶ ἡ τάξις αὐτοῦ συμπεφυκυῖαν² σαφῶς ἔσχεν τὴν σύνθεσιν, καὶ οὐδὲ βιασάμενος ἂν τις ῥαδίως ἐτέρως συνέθηκεν αὐτό. ἐν γὰρ πολλοῖς πράγμασι συντίθεμεν, ὥσπερ οἱ τὰς καταβάσεις τρέχοντες, ὑπ’ αὐτῶν ἐλκόμενοι τῶν πραγμάτων.
- 249 Ποιητικὸν δὲ δεινότητός ἐστι καὶ τὸ ἐπὶ τέλει τιθεῖναι τὸ δεινότατον· περιλαμβανόμενον γὰρ ἐν μέσῳ ἀμβλύνεται, καθάπερ τὸ Ἀντισθένης, “ σχε-

¹ σὺ τὰδ Demosth.: σὺ δ’ P.

² συμπεφυκυῖαν Victorius: συμπεφυκυῖα P.

^a Tyrrell (*Hermathena*, vol. xii.) suggests “Harshness often is striking, like wild, broken scenery.” But, in the staccato example from Demosthenes, the point seems to lie in the physical jerks caused by a succession of long syllables (three of them in disyllabic words) broken by a single short syllable (τὸ); cf. § 42. Or the jolting may, in other passages, be due to a string of short syllables; cf. § 48

nounce are forcible, just as uneven roads are forcible.^a Demosthenes' words are a case in point: "(he has deprived) you of the bestowal—you of the prerogative."^b

We should avoid antitheses and exact symmetry of words in the period, since in place of force they render the style laboured and often frigid. Theopompus, for example, when inveighing against the intimates of Philip, enfeebled his invective by the following antithesis: "men-slayers in nature, they were men-harlots in life."^c The hearer, having his attention fixed on this over-done, or rather ill-done, art completely forgets to be angry.

We shall often find ourselves constrained by the very nature of the subject matter to construct sentences which are rounded, indeed, but forcible too, as in the following passage of Demosthenes: "If any of the former parties had been convicted, you would not have made this proposal; so if you are convicted now, no other will make the proposal in future."^d This particular arrangement obviously grew naturally out of the subject and the order of words evoked by it. Not even by violent perversion could a writer easily have framed the sentence otherwise. There are many topics in handling which we are swept along by the subject itself, just as though we were running down a slope.

It also conduces to force to place the most striking expression at the end. If this be surrounded and enveloped, its point is blunted. Let the following sentence of Antisthenes serve as an example:

^b Demosth. *Lept.* § 2.

^c Theopomp. *Fragm.* 249; cf. § 27 *supra*.

^d Demosth. *Aristocr.* 99; cf. § 31 *supra*.

DEMETRIUS

δὸν γὰρ ὀδυνήσει ἄνθρωπος ἐκ φρυγάνων ἀναστάς·”
εἰ γὰρ μετασυνθείη τις οὕτως αὐτό, “σχεδὸν
γὰρ ἐκ φρυγάνων ἀναστάς ἄνθρωπος ὀδυνήσει,¹”
καίτοι ταῦτόν εἰπὼν οὐ ταῦτόν ἔτι νομισθήσεται
λέγειν.

250 Ἡ δὲ ἀντίθεσις, ἣν ἐπὶ τοῦ Θεοπόμπου ἔφην,
οὐδὲ ἐν τοῖς Δημοσθενικοῖς ἤρμοσεν, ἔνθα φησίν,
“ἐτέλεις, ἐγὼ δὲ ἐτελούμην· ἐδίδασκες, ἐγὼ δὲ
ἐφοίτων· ἐτριταγωνίσσεις, ἐγὼ δὲ ἐθεώμην· ἐξ-
έπιπτες, ἐγὼ δὲ ἐσύριπτον·” κακοτεχνοῦντι γὰρ
ἔοικεν διὰ τὴν ἀνταπόδοσιν, μᾶλλον δὲ παίζοντι,
οὐκ ἀγανακτοῦντι.

251 Πρέπει δὲ τῇ δεινότητι καὶ τῶν περιόδων ἡ
πυκνότης, καίτοι ἐν τοῖς λοιποῖς χαρακτηῆσιν οὐκ
ἐπιτηδεῖα οὔσα· συνεχῶς² γὰρ τιθεμένη μέτρῳ
εἰκασθήσεται λεγομένῳ ἐφεξῆς, καὶ τοῦτο δεινῶ
μέτρῳ, ὥσπερ οἱ χωλίαμβοι.

252 Ἄμα μέντοι πυκναὶ ἔστωσαν καὶ σύντομοι,
λέγω δὲ δίκωλοὶ τινες, ἐπεὶ τοὶ πολύκωλοὶ γε³
οὔσαι κάλλος μᾶλλον παρέξουσιν, οὐ δεινότητα.

¹ ὀδυνήσει dedi: ὀδυνήσειε P.

² συνεχῶς edd.: συνεχεῖ P.

³ γε Goeller: τε P.

^a Antisth. *Fragm.* 67 Mullach, *F.Ph.G.* ii. p. 286. Some hunted human victim seems to be meant.

^b §§ 27, 247.

^c Demosth. *De cor.* 265. Milton knew the *De elocutione* (cf. the *Classical Review*, xv. pp. 453, 454). But its warnings here did not keep him from imitating, in his *Apology for Smectymnuius*, the bad taste (in substance as well as style) of the criticized passage from Demosthenes, in which Demosthenes contrasts his own early life with that of Aeschines:

" for almost a shock of pain will be caused by a man starting up out of brushwood." ^a If a writer were to change the order thus, " for a man starting up out of brushwood will almost cause a shock of pain," he will be saying the same thing but will no longer be believed to be saying the same.

Excessive antithesis, already condemned in the case of Theopompus, ^b is out of place also in that well-known passage in which Demosthenes says: " You were initiating, I was initiated; you taught, I attended classes; you took minor parts in the theatre, I was a spectator; you were driven off the boards, I hissed." ^c The elaborate parallelism of clauses produces the impression of false artifice; of trifling, rather than of honest indignation.

An uninterrupted series of periods, although inappropriate in other styles, is favourable to force. Its crowded succession will convey the impression of line recited after line—forcible lines like the choliambic. ^d

These massed periods should, however, be short (of two members, say), since periods formed of many members will bring with them ornament rather than force.

" There, while they acted and overacted, among other young scholars, I was a spectator; they thought themselves gallant men, and I thought them fools; they made sport, and I laughed; they mispronounced, and I disliked; and to make up the atticism, they were out, and I hissed." For antithesis in general cf. Roberts's edition of *De elocutione*, pp. 266, 267. Even Burke's celebrated eulogy on Howard suffers from a superabundance of contrasted clauses.

^a The invention of the *choliambic*, viz. the " halting " iambic line (with a spondee substituted for an iambus in the last foot), was attributed to Hipponax; cf. §§ 132, 301, and the synonymous term *scazon*.

DEMETRIUS

- 253 Οὕτω δ' ἡ συντομία τῷ χαρακτῆρι χρήσιμον, |
 242 v. ὥστε καὶ ἀποσιωπήσαι πολλαχοῦ δεινότερον, καθ-
 ἄπερ ὁ Δημοσθένης· “ ἄλλ' ἐγὼ μὲν, οὐ βούλομαι
 δὲ δυσχερές οὐδὲν εἰπεῖν, οὗτος δὲ ἐκ περιουσίας
 κατηγορεῖ.” σχεδὸν ὁ¹ σιωπήσας ἐνταῦθα δεινό-
 τερος παντὸς τοῦ εἰπόντος ἄν.
- 254 Καὶ νῆ τοὺς θεοὺς σχεδὸν [ἄν²] καὶ ἡ ἀσάφεια
 πολλαχοῦ δεινότης ἐστί· δεινότερον γὰρ τὸ ὑπο-
 νοούμενον, τὸ δ' ἐξαπλωθὲν καταφρονεῖται.
- 255 Ἔστι δ' ὅπη κακοφωνία δεινότητα ποιεῖ, καὶ
 μάλιστα, ἐὰν τὸ ὑποκείμενον πρᾶγμα δέηται αὐτῆς,³
 ὥσπερ τὸ Ὀμηρικόν, τὸ

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν·
 ἦν μὲν γὰρ καὶ εὐφωνοτέρως εἰπόντα σῶσαι τὸ
 μέτρον,

Τρῶες δ' ἐρρίγησαν, ὅπως ὄφιν αἰόλον εἶδον·
 ἄλλ' οὐτ' ἄν ὁ λέγων δεινὸς οὕτως ἔδοξεν, οὔτε
 ὁ⁴ ὄφιν αὐτός.

- 256 Τούτῳ οὖν ἐπόμενοι τῷ παραδείγματι καὶ τὰ
 ἄλλα προσστοχασόμεθα⁵ τὰ ὅμοια, οἷον ἀντὶ μὲν
 τοῦ “ πάντα ἄν ἔγραψεν ” “ ἔγραψεν ἄν,”⁶ ἀντὶ
 δὲ τοῦ “ οὐ παρεγένετο ” “ παρεγένετο οὐχί.”

¹ ὁ Weil: ὡς P.

² ἄν scil. edd.

³ δέηται αὐτῆς Radermacher: δέη τοιαύτης P.

⁴ ὁ ante ὄφιν add. Finckh.

⁵ προσστοχασόμεθα Goeller: προστοχασόμεθα P.

⁶ πάντα ἄν ἔγραψεν ἔγραψεν ἄν edd.: πάντων ἔγραψεν ἄν P.

^a Demosth. *De cor.* 3 ἄλλ' ἐμοὶ μὲν—οὐ βούλομαι δυσχερές εἰπεῖν οὐδὲν ἀρχόμενος τοῦ λόγου, οὗτος δ' ἐκ περιουσίας μου κατηγορεῖ. Cf. § 103.

^b Cf. the greater example in Longinus, *De subl.* c. ix.

Conciseness is so favourable to this style that a sudden lapse into silence is often yet more forcible, as when Demosthenes says: "I could on my part but I do not desire to say anything offensive; only, my opponent accuses at a great advantage."^a The orator's reserve is here more effective than any possible retort could have been.^b

And (strange though it may seem) even obscurity often produces force, since what is distantly hinted is more forcible, while what is plainly stated is held cheap.^c

Occasionally cacophony produces vigour, especially if the subject requires harshness of sound, as in Homer's line:

Then shuddered the Trojans, beholding the writhing serpent.^d

It would have been possible to construct the line more euphoniously, without violating the metre,^e thus:

Then shuddered the Trojans, the writhing serpent beholding.

But there would then have seemed to be nothing terrific whether in the speaker or in the serpent itself.

On this model we may venture other similar experiments, such as the order πάντα ἔγραψεν ἄν for πάντα ἄν ἔγραψεν, or παρεγένετο οὐχί for οὐ παρεγένετο.

ὡς ἢ τοῦ Αἰάντος ἐν Νεκείᾳ σιωπῇ μέγα καὶ παντὸς ὑψηλότερον λόγου.

^c For Burke's view of the relation between obscurity and sublimity cf. Roberts's edition of the *De subl.* p. 32.

^d Hom. II. xii. 208.

^e Has the writer the digamma in mind when he calls attention to the fact that the reconstructed line will still "scan"?

DEMETRIUS

257 Ἀπολήγοντες δέ ποτε καὶ εἰς συνδέσμους τὸν
 “ δέ ” ἢ τὸν “ τέ ”· καίτοι παραγγέλλεται φυγεῖν
 τὴν ἀπόληξιν τὴν τοιαύτην· ἀλλὰ πολλαχοῦ χρή-
 σιμος τοιαύτη ἂν γένοιτο, οἷον “ οὐκ εὐφήμησε
 μὲν, ἄξιον ὄντα, ἠτίμασε δέ,” ἢ¹ ὡς τὸ “ Σχοῖνόν
 τε Σκῶλόν τε,” ἀλλ’ ἐν μὲν τοῖς Ὀμηρικοῖς μέ-
 γεθος ἐποίησεν ἢ εἰς τοὺς συνδέσμους τελευτή.

258 Ποιήσῃε δ’ ἂν ποτε καὶ δεινότητα, εἴ τις ᾧδε
 εἴποι “ ἀνέτρεψεν² δέ ὑπὸ τῆς ἀφροσύνης τε ὑπὸ
 τῆς ἀσεβείας τε τὰ ἱερά τε τὰ ὄσια τε”· ὅλως γὰρ
 ἢ λειότης καὶ τὸ εὐήκοον γλαφυρότητος ἴδια, οὐ
 δεινότητός ἐστιν, οὗτοι δ’ οἱ χαρακτήρες ἐναντιώ-
 τατοι δοκοῦσιν.

259 Καίτοι ἐστὶ πολλαχοῦ ἐκ παιδιᾶς παραμεμιγ-
 μένης δεινότης ἐμφαινομένη τις, οἷον ἐν ταῖς
 κωμωδίαις, καὶ πᾶς ὁ Κυνικός τρόπος, ὡς τὰ
 Κράτητος

πήρη³ τις γαῖ⁴ ἐστὶ μέσω ἐνὶ οἴνοπι τύφῳ.⁵

260 Καὶ τὸ Διογένους τὸ ἐν Ὀλυμπία, ὅτε τοῦ
 ὀπλίτου δραμόντος ἐπιτρέχων αὐτὸς ἐκήρυττειν
 ἑαυτὸν νικᾶν τὰ Ὀλύμπια πάντα ἀνθρώπους
 καλοκαγαθία. καὶ γὰρ γελᾶται τὸ εἰρημένον ἅμα
 καὶ θαυμάζεται, καὶ ἠρέμα καὶ ὑποδάκνει πως
 λεγόμενον.

¹ ἢ inserui.

² ἀνέτρεψεν Weil: ἐν. ἔγραψεν P.

³ πήρη Victorius: τὸ ποῦρῳ P.

⁴ γαῖ Victorius: γάρ P.

⁵ τύφῳ Victorius: πόντῳ P.

^a Scr. Inc.; cf. Hom. *Il.* i. 11, 22.

^b Hom. *Il.* ii. 497.

^c Or “ things sacred and profane,” if the Attic use is followed here. Scr. Inc.

^d As in Pope’s lines, “ Where London’s column, pointing

In this style we shall, also, sometimes end with the conjunctions $\delta\acute{\epsilon}$ or $\tau\acute{\epsilon}$, notwithstanding the instructions we have received to avoid terminations of the kind. Such endings are often useful, as in the words "He did not applaud him, though he deserved it; he insulted him, on the contrary ($\rho\acute{\iota}\tau\acute{\iota}\muασε\ \delta\acute{\epsilon}$)"^a; or as in "Schoenus too, Scolus too."^b In Homer elevation is the result of ending thus with conjunctions.

Force of style will also mark a sentence of this kind: "He turned upside down, in his folly and his impiety too, things sacred and things holy too."^c In general, smoothness and a pleasant cadence are characteristic of the elegant, not of the forcible style. Indeed, these two styles seem to be direct opposites.

In many passages the air of vigour is due to a dash of fun.^d This is so in comedies; and all the Cynic manner is of this character. Crates' words are an instance:

There lieth a dim land under a lurid smoke-pall smothered.^e

So with a saying of Diogenes at Olympia, when (at the conclusion of the race between the men in armour) he ran up and proceeded to proclaim himself victor at the Olympic games over all mankind "as a perfect gentleman."^f This exclamation excites mingled laughter and applause, and there is a light touch of mordant wit about it too.

at the skies, | Like a tall bully, lifts the head, and lies"
(*Epistle to Lord Bathurst*).

^a Cratetis *Fragm.* 7 Bergk⁴; cf. § 170 n. Crates is parodying the Homeric lines quoted in § 113.

^f The Greek word is untranslatable and describes the Greek ideal of a man who not only is but *looks* a gentleman. Hence the absurdity of the claim made by the disreputable-looking Cynic.

DEMETRIUS

- 261 Καὶ τὸ πρὸς τὸν καλὸν ῥηθὲν αὐτῷ· προσπαλαίων γὰρ καλῷ παιδί Διογένης διεκινήθη πως τὸ αἰδοῖον, τοῦ δὲ παιδὸς φοβηθέντος καὶ ἀποπηδήσαντος, “ θάρρει, ὦ παιδίον· οὐκ εἰμὶ ταύτῃ ὅμοιος.” γελοῖον γὰρ τὸ πρόχειρον τοῦ λόγου, δεινὴ δ’ ἡ κευθομένη ἔμφασις. καὶ ὅλως, συνελόντι φράσαι, πᾶν τὸ εἶδος τοῦ Κυνικοῦ λόγου σαίνοντι ἅμα ἔοικέ τω καὶ δάκνοντι.
- 262 Χρήσονται δ’ αὐτῷ καὶ οἱ ῥήτορες ποτε, καὶ ἐχρήσαντο, Λυσίας μὲν πρὸς τὸν ἐρώντα τῆς γραδὸς λέγων, ὅτι “ ἡς ῥᾶον ἦν ἀριθμῆσαι τοὺς ὀδόντας ἢ τοὺς δακτύλους.” καὶ γὰρ δεινότερα ἅμα καὶ γελοιώτατα ἐνέφηγεν τὴν γραῦν. “ Ὀμηρος δὲ τὸ “ Ὅστιν ἐγὼ πύματον ἔδομαι,” ὡς προγέγραπται.
- 263 Ὡς δ’ ἂν καὶ ἐκ σχημάτων γίγνοιτο δεινότης, λέξομεν. ἐκ μὲν οὖν τῶν τῆς διανοίας σχημάτων, ἐκ μὲν τῆς παραλείψεως ὀνομαζομένης οὕτως· “ Ὀλυνθον μὲν δὴ καὶ Μεθώνην καὶ Ἀπολλωνίαν καὶ δύο καὶ τριάκοντα πόλεις τὰς ἐπὶ Θράκης ἔω.”
- 243 r. ἐν γὰρ τούτοις καὶ εἶρηκεν | πάντα, ὅσα ἐβούλετο, καὶ παραλιπεῖν αὐτὰ φησιν, ὡς δεινότερα εἰπεῖν ἔχων ἕτερα.
- 264 Καὶ ἡ προειρημένη¹ δ’ ἀποσιώπησις τοῦ αὐτοῦ ἡθους² ἐχομένη δεινότερον ποιήσει τὸν λόγον.
- 265 Παραλαμβάνοιτο δ’ ἂν σχῆμα διανοίας πρὸς δεινότητα ἢ³ προσωποποιῶτα καλουμένη, οἷον “ δό-

¹ καὶ ἡ προειρημένη Finckh : καὶ πρὸ³ ἡ εἰρημένη P.
² ἡθους Victorius : ἔθους P. ἢ ins. Hammer.

^a Lys. *Fragm.* (cf. § 128 *supra*).

^b Hom. *Odys.* ix. 369 ; cf. §§ 130, 152 *supra*.

^c Demosth. *Philipp.* iii. 26.

^d In § 103.

^e For the metaphor behind σχῆμα in this rhetorical sense

So also with his words to the handsome youth, when wrestling with whom Diogenes unawares assumed an unseemly position. The lad was frightened and started back. "Never fear, my dear boy," he exclaimed, "I am not your match in *that* way." There is wit in the ready reply and point in the hidden meaning. And it may be said in general that every variety of Cynic speech reminds you of a dog that is ready to bite even while he fawns.

Orators will always employ, as they always have employed, this weapon of sarcasm. Witness Lysias and his remark to an old woman's lover that "it was easier to count her teeth than her fingers." ^a He has represented the grandam in a most repulsive and a most ridiculous light. So, too, Homer with his already quoted words, "Noman will I eat last." ^b

We shall next show how force can be secured by rhetorical figures. It can be secured by figures conveying the speaker's thought. Take, for instance, that which is called "praetermission," as in "I pass over Olynthus, Methone, Apollonia, and two-and-thirty towns in the direction of Thrace." ^c In these words the orator has said everything he wished, while professing to have passed everything over in his desire to proceed to weightier matters.

The figure "aposiopesis" already ^d mentioned, which partakes of the same character, will also make expression more forcible.

Another figure ^e of thought—the so-called "propopocia" ^f—may be employed to produce energy of style, as in the words: "Imagine that your

cf. γυναικὸς σχῆμα ("a woman's shape") in this section and the coupling of εἶδη and σχήματα in § 267. *Cf.* § 67 n.

^f "Personification."

- ξατε ὑμῖν τοὺς προγόνους ὀνειδίζειν καὶ λέγειν τάδε τινὰ ἢ τὴν Ἑλλάδα ἢ τὴν πατρίδα, λαβοῦσαν γυναικὸς σχῆμα.”
- 266 “Ὡσπερ ἐν τῷ ἐπιταφίῳ Πλάτων τὸ “ὦ παῖδες, ὅτι μὲν ἔστε πατέρων ἀγαθῶν,” καὶ οὐκ ἐκ τοῦ ἰδίου προσώπου λέγει,¹ ἀλλὰ ἐκ τοῦ τῶν πατέρων· πολὺ γὰρ ἐνεργέστερα καὶ δεινότερα φαίνεται ὑπὸ τῶν προσώπων, μᾶλλον δὲ δράματα ἀτεχνῶς γίνεται.
- 267 Τὰ μὲν εἶδη τῆς διανοίας καὶ σχήματα λαμβάνοιτ' ἄν, ὡς εἴρηται· καὶ γὰρ τοσαῦτα τὰ εἰρημένα παραδείγματος ἕνεκα, τὰ δὲ τῆς λέξεως σχήματα ποικιλώτερον ἐκλέγοντα ἔστι δεινότερον ποιεῖν τὸν λόγον, ἐκ τε τῆς ἀναδιπλώσεως, ὡς “Θῆβαι δέ, Θῆβαι, πόλις ἀστυγείτων, ἐκ μέσης τῆς Ἑλλάδος ἀνῆρπασται”· (διλογηθὲν γὰρ τὸ ὄνομα δεινότητα ποιεῖ).
- 268 Καὶ ἐκ τῆς ἀναφορᾶς καλουμένης, ὡς τὸ “ἐπὶ σαυτὸν καλεῖς, ἐπὶ τοὺς νόμους² καλεῖς, ἐπὶ τὴν δημοκρατίαν καλεῖς”· τὸ δὲ σχῆμα τὸ εἰρημένον τοῦτο τριπλοῦν· καὶ γὰρ ἐπαναφορά ἐστίν, ὡς³ εἴρηται, διὰ τὸ τὴν αὐτὴν λέξιν ἐπαναφέρεσθαι ἐπὶ τὴν αὐτὴν ἀρχήν, καὶ ἀσύνδετον· δίχα γὰρ συνδέσμων λέλεκται, καὶ ὁμοιοτέλευτον διὰ τὴν ἀπόληξιν τοῦ “καλεῖς”⁴ πολλάκις. καὶ δεινότης

¹ λέγει Hammer: λέγειν P.

² ἐπὶ τοὺς νόμους καλεῖς ex Aesch. Otes. supplevit Victorius.

³ ἐστίν, ὡς Victorius: ἴσως P.

⁴ καλεῖς edd.: καλείσθαι P.

^a Scr. Inc.

^b Plat. Menex. 246 D.

^c i.e., our language, or our writing (the modern way of putting it).

ancestors, or Hellas, or your native land, assuming a woman's form, should address such and such reproaches to you." ^a

Plato uses the figure in his Funeral Oration: "Children, that you are sprung from noble sires, etc." ^b He does not speak in his own person, but in that of their ancestors. The personification makes the passage much more vehement and forcible, or rather makes it quite dramatic.

The forms and figures of thought will, therefore, be employed in the way described; the instances cited may suffice to serve as a sample. As for the figures of language, the more ingeniously they are chosen, the more forcible can discourse ^c be made. Take the figure "redoubling," as for example: "Thebes, Thebes, our neighbour-state, has been torn from the heart of Greece." ^d The repetition of the proper name has a powerful effect.

The same thing is true of the figure "anaphora," ^e as in the words: "against yourself you summon him; against the laws you summon him; against the democracy you summon him." ^f Here the figure in question is threefold. It is, as has been already said, an "epanaphora," ^g because of the repetition of the same word at the commencement of each clause; an "asyndeton," because of the absence of conjunctions; and a "homoeoteleuton," because of the recurring termination "you summon him." And

^a Aeschin. *Ctes.* 133.

^b "Repetition."

^c For this famous *τρικωλον* of Aeschines (*Ctes.* 202) see Dionys. Halic. *De comp. verb.* c. ix. (pp. 116, 117 of Roberts's edition).

^d "Repetition"; *επαναφορά* is apparently identical with *αναφορά* three lines above.

DEMETRIUS

ἤθροισται ἐκ τῶν τριῶν, εἰ δ' εἴποι τις οὕτως,
 “ ἐπὶ σαυτὸν¹ καὶ τοὺς νόμους καὶ τὴν δημο-
 κρατίαν καλεῖς,” ἅμα τοῖς σχήμασιν ἐξαιρήσει καὶ
 τὴν δεινότητα.

269 Μάλιστα δὲ πάντων ἰστέον τὴν διάλυσιν δεινό-
 τητος ἐργάτιν, οἷον “ πορεύεται διὰ τῆς ἀγορᾶς
 τὰς γνάθους φυσῶν, τὰς ὀφρῦς ἐπηρκῶς, ἴσα
 βαίνων Πυθοκλεῖ”· εἰ γὰρ συναφθῆ ταῦτα συν-
 δέσμοις, πραότερα ἔσται.

270 Λαμβάνοιτ' ἂν καὶ ἡ κλιμαξ καλουμένη, ὡσπερ
 Δημοσθένει τὸ “ οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα
 δέ· οὐδ' ἔγραψα μὲν, οὐκ ἐπρέσβευσα δέ· οὐδ'
 ἐπρέσβευσα μὲν, οὐκ ἔπεισα δέ Θηβαίους²”· σχε-
 δὸν γὰρ ἐπαναβαίνουντι ὁ λόγος ἔοικεν ἐπὶ μειζόνων
 μείζονα· εἰ δὲ οὕτως εἴποι τις ταῦτα, “ εἰπὼν ἐγὼ
 καὶ γράψας ἐπρέσβυσά τε καὶ ἔπεισα Θηβαίους,”
 διήγημα ἐρεῖ μόνον, δεινὸν δὲ οὐδέν.

271 Καθόλου δὲ τῆς λέξεως τὰ σχήματα καὶ ὑπό-
 κρισιν καὶ ἀγῶνα παρέχει τῷ λέγοντι, μάλιστα τὸ
 διαλελυμένον, τοῦτ' ἔστι δεινότητα. καὶ περὶ μὲν
 τῶν σχημάτων ἀμφοτέρων τοσαῦτα.

¹ ἐπὶ σαυτὸν Victorius: ἐπαυτὸν P.

² ἀθηναίους P.

^a Disjunction, disconnected words or clauses, *asyndeton*.

^b Cf. Demosth. *De falsa leg.* 314.

^c Demosth. *De cor.* 179. The sentence is quoted as an example of *κλιμαξ*, or *gradatio*, by Quintilian (ix. 3. 54) in the Latin form, “ Non enim dixi quidem sed non scripsi, nec scripsi quidem sed non obii legationem. nec obii quidem sed non persuasi Thebanis.” (cf. *Joel* i. 4: *Ep. to Romans*, x. 14, 15. In *As You Like It*, v. ii. there is not only an illustration, but a playful allusion to the steps of the ladder (*κλιμαξ*): “Your brother and my sister no sooner met but

force is the cumulative result of the three figures. Were we to write "against yourself and the laws and the democracy you summon him," the force would vanish together with the figures.

It should be observed that, above all figures, abruptness^a causes force; as "he walks through the market-place, puffing out his cheeks, raising his eyebrows, keeping step with Pythocles."^b If the words be tied together by conjunctions, they will be tamer.

The figure called "climax" may also be employed. It is exemplified in the following sentence of Demosthenes: "I did not speak thus, and then fail to move a resolution; I did not move a resolution, and then fail to act as an envoy; I did not act as an envoy, and then fail to convince the Thebans."^c This sentence seems to climb ever higher and higher. If it were rewritten thus, "having expressed my views and moved a resolution, I acted as an envoy and convinced the Thebans," it would be a mere recital of events, with nothing forcible about it.

In a word, the figures of speech help the speaker in delivery and in debate; lending especially the effect of abruptness^c—in other words, of energy.—With regard to both kinds of figures what has been said must suffice.

they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these *degrees* have they made a *pair of stairs* to marriage."

^a A better sense would be obtained by placing *μάλιστα τὸ διαλελυμένον* before *ὑπόκρισιν*, i.e. "the figures of speech, and especially *asyndeton* (cf. *ὡς προλέλεκται* in the first sentence of § 301), help the speaker," etc.

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- 272 Λέξις δὲ λαμβανέσθω πᾶσα, ὅση καὶ ἐν τῷ μεγαλοπρεπεῖ χαρακτῆρι, πλὴν οὐκ ἐπὶ τὸ αὐτὸ τέλος· καὶ γὰρ μεταφέροντα ἔστι δεινὰ ποιεῖν, ὡς τὸ “ τῷ Πύθωνι θρασυνομένῳ καὶ πολλῶ ῥέοντι καθ’ ὑμῶν.”
- 273 Καὶ εἰκασίας¹ λέγοντα, ὡς τὸ Δημοσθένους, “ τοῦτο τὸ ψήφισμα τὸν τότε ἐπιόντα τῇ πόλει κίνδυνον παρελθεῖν ἐποίησεν, ὥσπερ νέφος.”
- 274 Αἱ παραβολαὶ δὲ τῇ δεινότητι οὐκ ἐπιτήδεια διὰ τὸ μῆκος, οἷον τὸ “ ὥσπερ δὲ κύων γενναῖος, ἄπειρος, ἀπρονοήτως ἐπὶ κάπρον φέρεται”· κάλ-
 248 v. λος γὰρ | καὶ ἀκρίβειά τις ἐν τούτοις ἐμφαίνεται, ἢ δὲ δεινότης σφοδρὸν τι βούλεται καὶ σύντομον, καὶ ἐγγύθεν πλήττουσιν ἔοικεν.
- 275 Γίνεται δὲ καὶ ἐκ συνθέτου ὀνόματος δεινότης, ὥσπερ καὶ ἡ συνήθεια συντίθησιν δεινῶς πολλά, “ τὴν χαμαιτύπην” καὶ “ τὸν παραπλήγα” καὶ εἴ τι ἄλλο τοιοῦτον· καὶ παρὰ τοῖς ῥήτορσι δὲ πολλὰ ἂν τις εὔροι τοιαῦτα.
- 276 Πειρᾶσθαι δὲ τὰ ὀνόματα πρεπόντως λέγειν τοῖς πράγμασιν, οἷον ἐπὶ μὲν τοῦ βία καὶ πανουργία δράσαντος “ διεβιάσατο,”² ἐπὶ δὲ τοῦ βία καὶ φανερώς καὶ μετὰ ἀπονοίας “ ἐξέκοψεν, ἐξεῖλεν,” ἐπὶ δὲ τοῦ δολίως καὶ λαθραίως³ “ ἐτρύπησεν” ἢ “ διέφυγεν,”⁴ ἢ εἴ τι τοιοῦτον πρόσφορον τοῖς πράγμασιν ὄνομα.
- 277 Τὸ δὲ ἐξαίρεσθαι πως λαμβανόμενον οὐ μέγεθος ποιεῖ μόνον, ἀλλὰ καὶ δεινότητα, ὡς τὸ “ οὐ

¹ εἰ εἰκάσειας P.

² διεβιάσατο edd.: διεβιβάσατο P.

³ λαθραίως Victorius: λάθρα ὡς P.

⁴ διέφυγεν edd.: διέφαγεν P.

In the forcible style the same kinds of diction may always be employed as in the elevated style, but not with the same end in view. By the use of metaphor force can be gained, as in the words : " Python was blustering and rushing upon you in full flood." ^a

So, too, by the use of similes, as in Demosthenes' expression : " this decree caused the danger which then threatened the city to pass by even as a cloud." ^b

But detailed comparisons do not suit the forcible style owing to their length ; as " like as a gallant hound, ignorant of danger, charges a boar recklessly." ^c There is an air of beauty and finish about this sentence. But the aim of the forcible style is to be sharp and short like the exchange of blows.

Compound words also lend vigour, as is seen in those which usage often forms so forcibly, as " earthward-hurled," ^d " slant-shelving," ^e and the like. Many similar examples may be found in the orators.

We should endeavour to use picturesque words. For example, we may say of a man who has acted violently and unscrupulously, that " he has elbowed his way through " ; of one who has used violence openly and recklessly, that " he has hewed his way through, he has swept aside obstacles " ; of one who has had recourse to guile and evasion, that " he has wormed his way " or " slipped through,"—or whatever expression is equally appropriate to the subject.

A discreet use of elaborate language produces not only dignity but vigour of style. For instance : " It

^a Demosth. *De cor.* 136 ; cf. § 80 *supra*.

^b Demosth. *De cor.* 188.

^c Xenoph. *Cyrop.* i. 4. 21 ; cf. § 89 *supra*.

^d *i. e.*, a harlot.

^e *i. e.*, a madman.

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λέγειν εἴσω τὴν χεῖρα ἔχοντα δεῖ, Λισχίνη, ἀλλὰ πρεσβεύειν εἴσω τὴν χεῖρα ἔχοντα."

278 Καὶ τὸ "ἀλλ' ὁ τὴν Εὐβοίαν ἐκείνος σφετεριζόμενος"· οὐ γὰρ ὑπὲρ τοῦ μέγαν ποιῆσαι τὸν λόγον ἢ ἐπανάστασις, ἀλλ' ὑπὲρ τοῦ δεινόν. γίνεται δὲ τοῦτο ἐπὶ ἀν μεταξὺ ἐξαρθέντες¹ κατηγορῶμέν τινος· ὡσπερ γὰρ Λισχίνου κατηγορία,² τὸ δὲ Φιλίππου ἐστίν.

279 Δεινὸν δὲ καὶ τὸ ἐρωτῶντα τοὺς ἀκούοντας ἔνια λέγειν, καὶ μὴ ἀποφαινόμενον, "ἀλλ' ὁ τὴν Εὐβοίαν ἐκείνος σφετεριζόμενος καὶ κατασκευάζων ἐπιτειχισμα ἐπὶ τὴν Ἀττικὴν, πότερον ταῦτα ποιῶν ἠδίκηει, καὶ ἔλυεν τὴν εἰρήνην, ἢ οὐ;" καθάπερ γὰρ εἰς ἀπορίαν ἄγει τὸν ἀκούοντα ἐξελεγχομένῳ εὐοικότα καὶ μηδὲν ἀποκρίνασθαι ἔχοντι· εἰ δὲ ὧδε μεταβαλὼν ἔφη τις, "ἠδίκηει καὶ ἔλυε τὴν εἰρήνην," σαφῶς διδάσκοντι ἐώκει καὶ οὐκ³ ἐλέγχοντι.

280 Ἡ δὲ καλουμένη ἐπιμονὴ ἐστὶ μὲν ἐρμηνεῖα πλείων τοῦ πράγματος, μέγιστα δὲ συμβάλουσι ἂν εἰς δεινότητα· παράδειγμα δὲ αὐτῆς τὸ Δημοσθένους, "νόσημα γάρ, ὧ ἄνδρες Ἀθηναῖοι, δεινὸν ἐμπέπτωκεν⁴ εἰς τὴν Ἑλλάδα." οὐκ ἂν οὕτως ἦν δεινόν.

¹ ἐξαρθέντες Spengel: ἐξαιρεθέντες P.

² κατηγορία H. Stephanus: κατηγορίας P.

³ οὐκ post καὶ add. Victorius.

⁴ μὲν πέπτωκεν P.

^a Demosth. *De falsa leg.* 255. As an elegant speaker, Aeschines should hold out his hand; as an incorruptible ambassador, he should keep it under his cloak.

^b Demosth. *De cor.* 71. This is only the beginning of the sentence. Demetrius quotes it more fully in the next section.

is not, Aeschines, that you ought to speak without holding out your palm, but that you ought to be an ambassador without holding out your palm." ^a

And similarly: "Nay, he was appropriating Euboea"^b The object of the rise in tone is not to make the style dignified, but to make it forcible. This occurs when in mid-height of our exaltation we are denouncing some opponent. So, in these two passages, Aeschines and Philip are respectively denounced.

In speaking it is sometimes forcible to address questions to the audience without disclosing one's own view. For instance: "Nay, he was appropriating Euboea and establishing a fortress to command Attica; and in so doing was he wronging us and violating the peace, or was he not?" The orator forces his hearer into a sort of corner, so that he seems to be brought to task and to have no answer. If the positive statement "he was wronging us and violating the peace" were substituted, the effect would be that of precise information rather than of cross-examination.

The figure called "epimone," ^c which is a mode of expression going beyond the bare statement of fact, will contribute very greatly to force of style. An example of it may be quoted from Demosthenes: "Men of Athens, a terrible disease has fallen upon Hellas."^d Thus abbreviated, the sentence would not have been terrible.^e

^c Ondwelling, lingering; the *elaboration* of an idea. "The figure of abode" is Putterham's name for it.

^d Demosth. *De falsa ley.* 259. In Demosthenes the sentence runs on: *καὶ χαλεπὸν καί, κτλ.* The additions form the *epimone*.

^e *i.e.*, less forcible (*δαιμόν*).

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- 281 Τάχα δὲ καὶ ὁ εὐφημισμὸς καλούμενος μετέχοι τῆς δεινότητος, καὶ ὁ τὰ δύσφημα εὐφημα ποιῶν, καὶ τὰ ἀσεβήματα εὐσεβήματα, οἷον ὡς ὁ τὰς Νίκας τὰς χρυσᾶς χωνεύειν κελεύων καὶ καταχρηῆσθαι τοῖς χρήμασιν εἰς τὸν πόλεμον οὐχ οὕτως εἶπεν προχείρως, ὅτι “ κατακόψωμεν τὰς Νίκας εἰς τὸν πόλεμον ”· δύσφημον γὰρ ἂν οὕτως καὶ λοιδοροῦντι ἔοικὸς ἦν τὰς θεάς, ἀλλ’ εὐφημότερον, ὅτι “ συγχρησόμεθα ταῖς Νίκαις εἰς τὸν πόλεμον ”· οὐ γὰρ κατακόπτουσι τὰς Νίκας ἔοικεν οὕτως ῥηθέν, ἀλλὰ συμμάχους μεταποιοῦντι.
- 282 Δεινὰ δὲ καὶ τὰ Δημάδεια, καίτοι ἴδιον καὶ ἄτοπον τρόπον ἔχειν δοκοῦντα, ἔστι δὲ αὐτῶν ἡ δεινότης ἕκ τε τῶν ἐμφάσεων γινομένη, καὶ ἔξ ἀλληγορικῶν τινος παραλαμβανομένου, καὶ τρίτον ἔξ ὑπερβολῆς.
- 283 Οἶόν ἐστι τὸ “ οὐ τέθνηκεν Ἀλέξανδρος, ὧ ἄνδρες Ἀθηναῖοι· ὦζεν γὰρ ἂν ἡ οἰκουμένη τοῦ νεκροῦ.” τὸ μὲν γὰρ “ ὦζεν ” ἀντὶ τοῦ “ ἦσθάνετο ” ἀλληγορικὸν καὶ ὑπερβολικὸν ἅμα, τὸ δὲ τὴν οἰκουμένην αἰσθάνεσθαι ἐμφαντικὸν τῆς δυνάμεως τῆς Ἀλεξάνδρου, καὶ ἅμα δέ τι ἐκπληκτικὸν
- 244 r. ἔχει ὁ λόγος ἠθροισμένον ἕκ τῶν τριῶν· | πᾶσα δὲ ἐκπληξίς δεινόν, ἐπειδὴ φοβερόν.
- 284 Τοῦ δὲ αὐτοῦ εἴδους καὶ τὸ “ ὅτι τοῦτο τὸ ψήφισμα οὐκ ἐγὼ ἔγραψα, ἀλλ’ ὁ πόλεμος τῷ Ἀλεξάνδρου δόρατι γράφων,” καὶ τὸ “ ἔοικε γὰρ ἡ

* Demad. *Fragm.*, Baiter-Sauppe, ii. p. 315. The orator Demades was an Athenian Cobbett, always forcible and sometimes coarse. A collection of sayings attributed to
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Some trace of vigour may perhaps be found even in what is called "euphemism," that kind of language which makes inauspicious things appear auspicious and impious acts appear pious. A speaker once urged that the golden Statues of Victory should be melted down, so that the proceeds might be used to prosecute the war. But he did not say outright, "Let us cut up the Victories for the war." Such a proposal would have seemed impious and like an insult to the goddesses. He put it in the more euphemistic form: "We will seek the co-operation of the Victories for the war." This expression seems to suggest not the cutting up of the Victories, but the conversion of them into allies.

The sayings of Demades, also, though thought to have a peculiar, even eccentric turn, possess a certain force, which they owe to innuendo, to the employment of an allegorical element, and (lastly) to hyperbole.

This is an example: "Alexander is not dead, men of Athens; or the whole world would have scented the corpse."^a The use of "scented" in place of "perceived" is allegorical and hyperbolic alike; and the idea of the whole world perceiving it suggests the might of Alexander. Further, the words convey a thrilling effect, which is the joint result of the three causes. And every such sensation is forcible, since it inspires fear.

Of the same kind are the words: "It was not I that wrote this resolution, but the war wrote it with Alexander's spear"^a; and these: "The might of

him is probably drawn upon here, but the first extract seems to be misinterpreted; its natural sense is "would have reeked of (δῆω, not ἀσφραλινομαι) the corpse."

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- Μακεδονικὴ δύναμις, ἀπολωλεκυῖα τὸν Ἀλέξ-
ανδρον, τῷ Κύκλωπι τετυφλωμένῳ.”
- 285 Καὶ ἀλλαχοῦ που, “ πόλιν,¹ οὐ τὴν ἐπὶ προ-
γόνων τὴν ναύμαχον, ἀλλὰ γραῦν, σανδάλια ὑπο-
δεδεμένην καὶ πτισάνην ροφῶσαν.” τὸ μὲν γὰρ
γραῦν ἀλληγοροῦν ἀντὶ τοῦ ἀσθενῆ καὶ ἐξίτηλον
ἤδη, καὶ ἅμα ἐμφαῖνον τὴν ἀδρανίαν αὐτῆς ὑπερ-
βολικῶς· τὸ δὲ πτισάνην ροφῶσαν, ἐπεὶ ἐν κρεανο-
μίαις τότε καὶ πανδαισίαις διάγουσαν ἀπολλύειν²
τὰ στρατιωτικὰ χρήματα.
- 286 Περὶ μὲν οὖν τῆς Δημαδείου δεινότητος ἀρκεῖ
τοσαῦτα, καίτοι ἐχούσης τι ἐπισφαλές καὶ οὐκ
εὐμίμητον μάλα· ἔνεστι γάρ τι καὶ ποιητικὸν τῷ³
εἶδει, εἴ γε ποιητικὸν ἢ ἀλληγορία καὶ ὑπερβολὴ
καὶ ἐμφασίς, ποιητικὸν δὲ μικτὸν κωμωδίας.
- 287 Τὸ δὲ καλούμενον ἐσχηματισμένον ἐν λόγῳ οἱ
νῦν ῥήτορες γελοίως ποιοῦσιν καὶ μετὰ ἐμφάσεως
ἀγεννοῦς ἅμα καὶ οἷον ἀναμνηστικῆς, ἀληθινὸν δὲ
σχῆμά ἐστι λόγου μετὰ δυοῖν τούτων λεγόμενον,
εὐπρεπείας καὶ ἀσφαλείας.
- 288 Εὐπρεπείας μὲν, οἷον ὡς Πλάτων Ἀρίστιππον
καὶ Κλεόμβροτον λαιδορῆσαι θελήσας, ἐν Αἰγίνῃ
ὀψοφαγοῦντας δεδεμένου Σωκράτους Ἀθήνησιν ἐπὶ
πολλὰς ἡμέρας, καὶ μὴ διαπλεύσαντας⁴ ὡς⁵ τὸν
ἐταῖρον καὶ διδάσκαλον, καίτοι οὐχ ὅλους ἀπ-

¹ πόλιν Lhardy: πάλιν P.

² ἀπολλύειν Victorius: ἀπολλύειν P.

³ τὸ P.

⁴ διαλύσαντας τὸν ἕτερον, πλεν supra λυ et αι supra ε(ρ)
scriptis, P.

⁵ ὡς add. Victorius.

^a See preceding note.

^b Lit. “a figure (allitude) assumed in speech”: the
σχῆμα λόγου (“figure of speech”) of §§ 287, 289. Such

Macedon, after losing Alexander, resembles the Cyclops with his blinded eye." ^a

And elsewhere: "A State, no longer the sea-warrior of the days of our ancestors, but a lean and slippered crone supping her posset." ^a Here the expression "crone" is used figuratively for a weak and declining State, whose impotence it indicates in an exaggerated way. The words "supping her posset" imply ironically that the city was at that time occupied with feasts and banquets and was squandering the war-funds.

Enough has been said with respect to the Demadean vigour, which indeed has dangers of its own and is not easily copied. There is in its nature something poetical, if allegory, hyperbole, and innuendo are poetical. But it is poetry with a dash of burlesque in it.

Next comes the so-called "covert allusion." ^b This the orators of our day employ to a ridiculous extent, coupling it with low, and (so to say) suggestive, innuendo. The true "covert allusion" depends on two conditions, good taste and circumspection.

Good taste is shown in the *Phaedo*, where Plato desires to reproach Aristippus and Cleombrotus because they were feasting at Aegina when Socrates was lying for many days imprisoned at Athens, and did not cross to visit their friend and master, although

"indirection" may be used, with due discretion (§§ 288, 289), in place of the frank straightforwardness (ἐξ εὐθείας ἐροῦμεν, § 292) which shuns ambiguous turns of language. The writer, in some of these concluding sections, reminds us, without intending it, of Longinus c. 44 § 4 δοῦλον δὲ μηδὲνα γίνεσθαι ῥήτορα, and § 3 κόλακες ἐκβαίνομεν μεγαλοφύεις. Both authors seem to have been writing in days when speech was muffled and casuistry the vogue.

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έχοντας¹ διακοσίους σταδίους τῶν Ἀθηνῶν. ταῦτα πάντα διαρρήδη μὲν οὐκ εἶπεν· λοιδορία γὰρ ἦν ὁ λόγος· εὐπρεπῶς δέ πως τόνδε τὸν τρόπον. ἐρωτηθεὶς γὰρ ὁ Φαίδων τοὺς παρόντας Σωκράτη, καὶ καταλέξας ἕκαστον, ἐπανερωτηθεὶς, εἰ καὶ Ἀρίστιππος² καὶ Κλεόμβροτος παρήσαν, “οὐ,” φησὶν, “ἐν Αἰγίνῃ γὰρ ἦσαν” πάντα γὰρ τὰ προειρημένα ἐμφαίνεται τῷ³ “ἐν Αἰγίνῃ ἦσαν”· καὶ πολὺ δεινότερος ὁ λόγος δοκεῖ τοῦ πράγματος αὐτοῦ ἐμφαίνοντος τὸ δεινόν, οὐχὶ τοῦ λέγοντος. τοὺς μὲν οὖν ἀμφὶ τὸν Ἀρίστιππον⁴ καὶ λοιδορῆσαι ἴσως ἀκινδύνου ὄντος ἐν σχήματι ὁ Πλάτων ἐλοιδόρησεν.

289 Πολλάκις δὲ ἢ πρὸς τύραννον ἢ ἄλλως βίαιόν τινα διαλεγόμενοι καὶ ὄνειδίσαι ὀρμῶντες χρῆζομεν ἐξ ἀνάγκης σχήματος λόγου,⁵ ὡς Δημήτριος ὁ Φαληρεὺς⁶ πρὸς Κρατερὸν τὸν Μακεδόνα ἐπὶ χρυσῆς κλίνης καθεζόμενον μετέωρον, καὶ ἐν πορφυρᾷ χλανίδι, καὶ ὑπερηφάνως ἀποδεχόμενον τὰς πρεσβείας τῶν Ἑλλήνων, σχηματίσας εἶπεν ὄνειδιστικῶς, ὅτι “ὑπεδεξάμεθά ποτε πρεσβεύοντας ἡμεῖς τούσδε⁷ καὶ Κρατερὸν τοῦτον”· ἐν γὰρ τῷ

¹ ἀπέχοντα P.

² ἀρίστιπος P.

³ τὸ P.

⁴ ἀρίστιπον P.

⁵ λόγου Finckh: ὄλου P.

⁶ ση τί τὸ λεγόμενον ποι (h. e. ποίος) Δημήτριος καὶ τίς ὁ τάδε γράφον (leg. γράφω) in margine P.

⁷ τόνδε P.

they were less than twenty-five miles from Athens.^a He has not said all this in express terms (for that would have been an open reproach), but with fitting tact as follows. Phaedo is asked who were with Socrates. He enumerates the men one by one. Next he is asked whether Aristippus too and Cleombrotus were present. "No," he answers; "they were in Aegina." Everything that precedes owes its point to the words "they were in Aegina."^b The passage seems far more effective because its effect is produced by the fact itself and not by an explicit statement. So, although he might no doubt have openly reproached Aristippus and his companions without incurring any risk, Plato has done so indirectly.

But in addressing a despot, or any other ungovernable person,^c we may often be driven to use veiled language if we wish to censure him. Demetrius of Phalerum dealt in this way with the Macedonian Craterus who was seated aloft on a golden couch, wearing a purple mantle and receiving the Greek embassies with haughty pride. Making use of a covert phrase, he said tauntingly: "We ourselves once welcomed these men as ambassadors together with you Craterus."^d By the use of the demon-

^b In the Greek, the *emphasis* (cf. ἐμφαίτερα, ἐμφαίνοντος) falls on the words which begin the clause, viz. "in Aegina"; Aristippus and Cleombrotus were so near to Athens all the time. It was just a "crossing" (cf. Aristoph. *Wasps* 122, διέπλευσεν εἰς Ἀίγιαν), with a two-obol fare (Plat. *Gorg.* 511 D).

^c These words will cover the "*civium ardor prava iubentium*," as shown towards Socrates; cf. § 294. A democracy, as well as the "*instans tyrannus*," can be overbearing (βίαιος) and criminal.

^d Demetr. Phaler. *Fragm.* 7, C. Müller, *Orat. Att.* ii. p. 476.

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δεικτικῶ τῶ “ τοῦτον ”¹ ἐμφαίνεται ἡ ὑπερηφάνια τοῦ Κρατεροῦ πᾶσα ὠνειδισμένη ἐν σχήματι.

290 Τοῦ αὐτοῦ εἴδους ἐστὶ καὶ τὸ Πλάτωνος πρὸς Διονύσιον ψευσάμενον καὶ ἀρνησάμενον, ὅτι “ ἐγὼ σοι Πλάτων οὐδὲν ὠμολόγησα, σὺ μέντοι, νῆ τοὺς θεούς.” καὶ γὰρ ἐλλήλεγκται ἐψευσμένος, καὶ ἔχει τι ὁ λόγος σχῆμα μεγαλεῖον ἅμα καὶ ἀσφαλές.

291 Πολλαχῆ μέντοι καὶ | ἐπαμφοτερίζουσιν· οἷς
244 v. εἰκέναι εἴ τις ἐθέλοι καὶ ψόγους εἰκαιψόγους² εἶναι [θέλοι τις³], παράδειγμα τὸ τοῦ Αἰσχίνου ἐπὶ τοῦ Τηλαυγοῦς· πᾶσα γὰρ σχεδὸν ἡ περὶ τὸν Τηλαυγῆ διήγησις ἀπορίαν παρέχει, εἴτε θαυμασμός εἴτε χλευασμός ἐστι. τὸ δὲ τοιοῦτον εἶδος ἀμφίβολον, καίτοι εἰρωνεῖα οὐκ ὄν, ἔχει τινὰ ὅμως καὶ εἰρωνεῖας ἔμφασιν.

292 Δύναιτο δ’ ἂν τις καὶ ἐτέρως σχηματίζειν, οἷον οὕτως· ἐπειδὴ ἀηδῶς ἀκούουσιν οἱ δυνάσται καὶ δυνάστιδες τὰ αὐτῶν⁴ ἁμαρτήματα, παραινούντες αὐτοῖς μὴ ἁμαρτάνειν οὐκ ἐξ εὐθείας ἐροῦμεν, ἀλλ’ ἦτοι ἐτέρους ψέξομέν τινας τὰ ὅμοια πεπονηκότας, οἷον πρὸς Διονύσιον τὸν τύραννον κατὰ Φαλάριδος τοῦ τυράννου ἐροῦμεν καὶ τῆς Φαλάριδος ἀποτομίας· ἢ ἐπαινεσόμεθά τινας Διονυσίῳ τὰ ἐναντία

¹ τὸ τοῦτον P.

² εἰκαιψόγους Victorius: εἰ καὶ ὁ ψόγους P.

³ θέλοι τις seclusi: fort. εἰδέναι.

⁴ αὐτῶν Spengel: αὐτῶν P.

^a οὗτος seems here to connote “the great,” ironically: cf. end of § 292 (καὶ οὗτος, “great man though he is”);

strative *you* all the pride of Craterus is indicated and rebuked covertly.^a

Under the same heading comes the reply of Plato to Dionysius who had broken a promise and then denied having ever made it: "I, Plato, have made you no promise; but as to *you*—well, heaven knows!"^b Dionysius is thus convicted of falsehood, while the form of the words is at once dignified and circumspect.

Words are often used with an equivocal meaning. If anyone wishes to practise this art and to deal in censures which seem unintentional hits, he has an example ready to his hand in the passage of Aeschines^c about Telauges. Almost the entire account of Telauges will leave one puzzled as to whether it is meant as admiration or as mockery. This ambiguous way of speaking, although not irony, yet has a suggestion of irony.

Figures may be employed in yet another way, as for instance in this case:—Since great lords and ladies dislike to hear their own faults mentioned, we shall therefore, when counselling them to refrain from faults, not speak in direct terms; we shall, rather, blame some other persons who have acted in the same manner. For example, in addressing the tyrant Dionysius, we shall inveigh against the tyrant Phalaris and the cruelty of Phalaris. Or we shall praise individuals who have acted in the not literally = *καὶ αὐτός*) and Plat. *Phaed.* 69 c *οἱ τὰς τελετὰς ἡμῶν οὗτοι καταστήσαντες* (also *Gorg.* 470 d, 471 a: contemptuous use in Xen. *Anab.* i. c. 6, §§ 6, 9). After Alexander's death Craterus, together with Antipater, was able to dictate terms to the defeated Athenians.

^b Cf. Plat. *Epist.* 7, p. 349 b.

^c Aeschines Socraticus: as in §§ 205, 297, and possibly (with a pun) in § 170. Aeschines the Orator is quoted in §§ 267, 268.

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πεποιηκότας, οἷον Γέλωνα ἢ Ἰέρωνα, ὅτι πατράσιν ἐώκεσαν τῆς Σικελίας καὶ διδασκάλοις· καὶ γὰρ νουθετεῖται ἀκούων ἅμα καὶ οὐ λοιδορεῖται καὶ ζηλοτυπεῖ τῷ Γέλωνι ἐπαινουμένῳ καὶ ἐπαίνου ὀρέγεται καὶ οὗτος.

293 Πολλὰ δὲ τοιαῦτα παρὰ τοῖς τυράννοις, οἷον Φίλιππος μὲν διὰ τὸ ἑτερόφθαλμος εἶναι ὠργίζετο, εἴ τις ὀνομάσειεν ἐπ' αὐτοῦ Κύκλωπα ἢ ὀφθαλμὸν ὄλωσ· Ἐρμείας δ' ὁ τοῦ Ἀταρνέως ἄρξας, καίτοι τᾶλλα πρᾶος, ὡς λέγεται, οὐκ ἂν ἠνέσχετο ῥαδίως τινὸς μαχαίριον ὀνομάζοντος ἢ τομῆν ἢ ἐκτομῆν διὰ τὸ εὐνοῦχος εἶναι. ταῦτα δ' εἴρηκα ἐμφῆναι βουλόμενος μάλιστα τὸ ἦθος τὸ δυναστευτικόν, ὡς μάλιστα χρῆζον λόγου ἀσφαλοῦς, ὃς καλεῖται ἐσχηματισμένος.

294 Καίτοι πολλάκις καὶ οἱ δῆμοι οἱ μεγάλοι καὶ ἰσχυροὶ δέονται τοιούτου εἴδους τῶν λόγων, ὥσπερ οἱ τύραννοι, καθάπερ ὁ Ἀθηναίων δῆμος, ἄρχων τῆς Ἑλλάδος καὶ κόλακας τρέφων Κλέωνας καὶ Κλεοφῶντας. τὸ μὲν οὖν κολακεύειν αἰσχρόν, τὸ δὲ ἐπιτιμᾶν ἐπισφαλές, ἄριστον δὲ τὸ μεταξύ, τοῦτ' ἔστι τὸ ἐσχηματισμένον.

295 Καὶ ποτε αὐτὸν τὸν ἀμαρτάνοντα ἐπαινέσομεν, οὐκ ἐφ' οἷς ἤμαρτεν, ἀλλ' ἐφ' οἷς οὐχ ἠμάρτηκεν, οἷον τὸν ὀργιζόμενον, ὅτι χθὲς ἐπηνέιτο πρᾶος φανείς ἐπὶ τοῖς τοῦ δεῖνος ἀμαρτήμασιν, καὶ ὅτι ζηλωτὸς τοῖς πολίταις σύνεστιν· ἠδέως γὰρ δὴ ἕκαστος μιμεῖται ἑαυτὸν καὶ συνάψαι βούλεται

^a Cf. Suetonius, *Calig.* c. 50 (Caligula's dislike of the word *capra*), and the Spanish proverb which deprecates the mention of a "rope" in the house of a man who has been hanged (*Nombrar la soga en casa del ahorcado*).

opposite way to Dionysius, saying of Gelo or Hiero (for example) that they were like fathers and educators of Sicily. The hearer is admonished without feeling himself censured; he emulates Gelo, the subject of these praises, and covets praise for himself.

One has often to exercise such caution in dealing with our sovereign lords. Because he had only one eye, Philip would grow angry if anyone named the Cyclops in his presence or used the word "eye" at all. Hermeias, the ruler of Atarneus, though for the most part of a gentle nature as it is said, became restive (because he was a eunuch) when hearing anybody speak of a "surgeon's knife," of "amputation," or of "excision."^a I have mentioned these facts out of a desire to bring into clear relief the true character of great potentates, and to show that it specially calls for that wary form of language which bears the name of "covert allusion."

It must be observed, however, that great and powerful democracies no less than despots often require these ceremonious forms of language. An instance in point is the Athenian republic, which in the hour of its ascendancy over Greece harboured such flatterers as Cleon and Cleophon. Flattery no doubt is shameful, while adverse criticism is dangerous. It is best to pursue the middle course, that of the covert hint.

At times we shall compliment the very man who has failings not on his failings but on his proved avoidance of them. We shall remind an irascible person that yesterday he was praised for the indulgence he showed to So-and-So's errors, and that he is a pattern to the citizens among whom he moves. Every man gladly takes himself as a model and is

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- ἐπαίνω ἔπαινον, μᾶλλον δ' ἓνα ὁμαλῇ ἔπαινον ποιῆσαι.
- 296 Καθόλου δὲ ὡσπερ τὸν αὐτὸν κηρὸν ὁ μὲν τις κύνα ἔπλασεν, ὁ δὲ βοῦν, ὁ δὲ ἵππον, οὕτω καὶ πρᾶγμα ταῦτὸν ὁ μὲν τις ἀποφαινόμενος καὶ κατηγορῶν φησιν, ὅτι “οἱ ἄνθρωποι χρήματα μὲν ἀπολείπουσιν τοῖς παισίν, ἐπιστήμην δὲ οὐ συναπολείπουσιν, τὴν χρησομένην τοῖς ἀπολειφθεῖσιν¹”. τοῦτο δὲ τὸ εἶδος τοῦ λόγου Ἀριστίππειον λέγεται· ἕτερος δὲ ταῦτὸν ὑποθετικῶς προοίσεται,
- 47 r. καθάπερ Ξενοφῶντος τὰ πολλά, | οἷον ὅτι “δεῖ γὰρ οὐ χρήματα μόνον ἀπολιπεῖν τοῖς ἑαυτῶν παισίν, ἀλλὰ καὶ ἐπιστήμην τὴν χρησομένην αὐτοῖς.”
- 297 Τὸ δὲ ἰδίως καλούμενον εἶδος Σωκρατικόν, ὃ μάλιστα δοκοῦσιν ζηλῶσαι Αἰσχίνης καὶ Πλάτων, μεταρρυθμίσειεν ἂν² τοῦτο τὸ πρᾶγμα τὸ προειρημένον εἰς ἐρώτησιν, ὡδέ πως, οἷον “ὦ παῖ, πόσα σοι χρήματα ἀπέλιπεν ὁ πατήρ; ἢ πολλά τινα καὶ οὐκ εὐαρίθμητα; πολλά, ὦ Σώκρατες. ἄρα οὖν καὶ ἐπιστήμην ἀπέλιπέν σοι τὴν χρησομένην αὐτοῖς;” ἅμα γὰρ καὶ εἰς ἀπορίαν ἔβαλεν τὸν παῖδα λεληθότως, καὶ ἠνέμνησεν ὅτι ἀνεπιστήμων ἐστί, καὶ παιδεύεσθαι προετρέψατο· ταῦτα πάντα ἠθικῶς καὶ ἐμμελῶς, καὶ οὐχὶ δὴ τὸ λεγόμενον τοῦτο ἀπὸ Σικυθῶν.
- 298 Ἐξημέρησαν δ' οἱ τοιοῦτοι λόγοι τότε ἐξευρεθέντες τὸ πρῶτον, μᾶλλον δὲ ἐξέπληξαν τῷ τε μιμητικῷ³ καὶ τῷ ἐναργεῖ καὶ τῷ μετὰ μεγαλο-

¹ ὅτι οἱ edd.: ὅτι δε P.

² τοῖς ἀπολειφθεῖσιν Victorius: τοῖς συναπολειφθεῖσιν P.

³ μεταρρυθμίσειεν ἂν Schneider: μεταρρυθμίσειαν I'.

⁴ μιμητικῷ Gale: τιμητικῷ P.

eager to add praise to praise, or rather to win one uniform record of praise.

In fine, it is with language as with a lump of wax, out of which one man will mould a dog, another an ox, another a horse. One will deal with his subject in the way of exposition and asseveration, saying (for example) that "men leave property to their children, but they do not therewith leave the knowledge which will rightly use the legacy"^a: a way of putting it which is called "Aristippean." Another will (as Xenophon commonly does) express the same thought in the way of precept, as "men ought to leave not only money to their children, but also the knowledge which will use the money rightly."

What is specifically called the "Socratic" manner—one which seems to have excited the emulation of Aeschines and Plato in no common degree—would recast the foregoing proposition in an interrogative form, somewhat as follows. "My dear lad, how much property has your father left you? Is it considerable and not easily assessed? It is considerable, Socrates. Well now, has he also left you the knowledge which will use it rightly?" In this way Socrates insensibly drives the lad into a corner; he reminds him that he is ignorant; he urges him to get instruction. And all this naturally and in perfect taste, and with an entire absence of what is proverbially known as "Gothic bluntness."^b

Such dialogues met with great success in the days of their first invention, or rather they took society by storm through their verisimilitude, their vividness,

^a Scr. Inc. The words may be quoted from Aristippus of Cyrene himself.

^b Cf. § 216 ταῦτο γὰρ ἡ λεγομένη ἀπὸ Σκυθῶν ῥῆσις ἐστίν.

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- φροσύνης νουθητικῶ. περὶ μὲν δὴ πλάσματος λό-
 γου καὶ σχηματισμῶν ἀρκείτω ταῦτα.
- 299 Ἡ δὲ λειότης ἢ περὶ τὴν σύνθεσιν, οἷα κέ-
 χρηται μάλιστα οἱ ἀπ' Ἰσοκράτους, φυλαξάμενοι
 τὴν σύγκρουσιν τῶν φωνηέντων γραμμάτων, οὐ
 μάλα ἐπιτηδεῖα ἐστὶ δεινῶ λόγῳ· πολλὰ γὰρ [τά¹]
 ἐκ τῆς συμπλήξεως ἀν αὐτῆς γένοιτο δεινότερα,
 οἷον “ τοῦ γὰρ Φωκικοῦ συστάντος πολέμου, οὐ
 δι' ἐμέ, οὐ γὰρ ἔγωγε ἐπολιτευόμην πω τότε.”²
 εἰ δὲ μεταβαλὼν τις καὶ συνάψας ᾧδ' εἴποι· “ τοῦ
 πολέμου γὰρ οὐ δι' ἐμέ τοῦ Φωκικοῦ συστάντος·
 οὐ γὰρ ἐπολιτευόμην ἔγωγέ πω τότε,²” οὐκ
 ὀλίγον διεξαιρήσει τῆς δεινότητος, ἐπεὶ πολλαχοῦ
 καὶ τὸ ἠχῶδες τῆς συγκρούσεως ἴσως ἔσται
 δεινότερον.
- 300 Καὶ γὰρ τὸ ἀφρόντιστον αὐτὸ καὶ τὸ ὡσπερ
 αὐτοφυές δεινότητα παραστήσει τινά, μάλιστα ἐπὶ
 ὀργιζομένους ἐμφαίνωμεν αὐτοὺς³ ἢ ἠδικημένους.
 ἢ δὲ περὶ τὴν λειότητα καὶ ἀρμονίαν φροντὶς οὐκ
 ὀργιζομένου, ἀλλὰ παίζοντός ἐστι καὶ ἐπιδεικνυ-
 μένου μᾶλλον.
- 301 Καὶ ὡσπερ τὸ διαλελυμένον σχῆμα δεινότητα
 ποιεῖ, ὡς προλέλεκται, οὕτω ποιήσει ἢ διαλελυ-
 μένη ὅλως σύνθεσις. σημεῖον δὲ καὶ τὸ Ἴππώ-
 νακτος. λουδορῆσαι γὰρ βουλόμενος τοὺς ἐχθροὺς
 ἔθραυσεν τὸ μέτρον, καὶ ἐποίησεν χωλὸν ἀντὶ

¹ τὰ secl. Spengel.

² πω τότε edd. c. codd. Demosth. : πώποτε P.

³ αὐτοὺς P.

⁴ Demosth. *De cor.* 18.

⁵ Sc. in such a way as to remove the various instances of

their nobly didactic character.—With regard to moulded speech and the employment of figures, this treatment must suffice.

Smoothness of composition (such as is employed particularly by the followers of Isocrates, who avoid the concurrence of vowels) is not altogether suited to forcible language. In many cases greater force will result from an actual clashing, as “when the Phocian war broke out originally, owing not to me, as I was not then engaged in public life.”^a If you were to change the words and fit them together thus^b: “when through no fault of mine the conflict began in the Phocian War, since I was not then engaged in public life,” you would rob them of a good part of their force, since in many passages the very clang of clashing vowels may be held to make a sentence more forcible.

The fact is that words which are actually unpremeditated, and are as it were a spontaneous growth, will give an impression of vigour, especially when we are manifesting our anger or our sense of injustice. Whereas anxious attention to niceties of smoothness and harmony does not betoken anger so much as elegant trifling and a desire to exhibit one's powers.

It has already^c been said that the “figure” of abruptness has a forcible effect. The same may now be said of abrupt composition on a larger scale. Hipponax^d is a case in point. In his desire to assail his enemies, he shattered his verse, and caused it to

hiatus: *πολέμου, οὐ—ἐμέ, οὐ—ἔγωγε ἐπολιτευόμεν*: imitated in the English version.

^c Cf. §§ 269, 271.

^d Cf. §§ 132, 251.

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εὐθέος,¹ καὶ ἄρυθμον, τουτέστι δεινότητι πρόπον καὶ λοιδορία· τὸ γὰρ ἔρρυθμον καὶ εὐήκοον ἔγκωμίους ἂν πρόποι μᾶλλον ἢ ψόγοις. τοσαῦτα καὶ περὶ συγκρούσεως.

302 Παράκειται δέ τις καὶ τῷ δεινῷ χαρακτῆρι, ὡς τὸ εἰκός, διημαρτημένος καὶ αὐτός, καλεῖται δὲ ἄχαρις. γίνεται δὲ ἐν τοῖς πράγμασι, ἐπὶ τὴν αἰσχρὰ καὶ δύσρητα ἀναξάνδρον λέγει, καθάπερ ὁ τῆς Τιμάνδρας² κατηγορῶν ὡς πεπορνευκίας τὴν
245 v. λεκανίδα καὶ τοὺς ὀβολοὺς καὶ τὴν ψίαθον καὶ πολλήν τινα τοιαύτην δυσφημίαν κατήρασεν τοῦ δικαστηρίου.

303 Ἡ σύνθεσις δὲ φαίνεται ἄχαρις, ἐὰν διεσπασμένη ἐμφερῆς ᾖ, καθάπερ ὁ εἰπών, “ οὕτως δ’ ἔχον τὸ καὶ τό, κτεῖναι.” καὶ ἐπὶ τὰ κῶλα μηδεμίαν ἔχη πρὸς ἄλληλα σύνδεσιν, ἀλλ’ ὅμοια διερρηγμένοις. καὶ αἱ περίοδοι δὲ αἱ συνεχεῖς καὶ μακραὶ καὶ ἀποπνίγουσαι τοὺς λέγοντας οὐ μόνον κατακορές, ἀλλὰ καὶ ἀτερπές.

304 Τῇ δὲ ὀνομασίᾳ³ πολλάκις χαρίεντα πράγματα ὄντα ἀτερπέστερα φαίνεται, καθάπερ ὁ Κλείταρχος περὶ τῆς τευθρηδόνος λέγων, ζώου μελίση εὐοικότος· “ κατανέμεται μὲν,” φησί, “ τὴν ὀρεινήν,

¹ εὐθέος Victorius: εὐθέως P.

² καθάπερ ὅτι ἂν τῆς Τιμάνδρας P: fort. καθάπερ ὁ τῆς ἀντιώκου Τιμάνδρας (cf. § 239).

³ τῇ δὲ ὀνομασίᾳ Victorius: ἡ δὲ ὀνομασία P.

limp instead of walking erect. By destroying the rhythm, he made the measure suitable for energetic invective, since correct and melodious rhythm would be fitter for eulogy than for satire.—Thus much with regard to the collision of vowels.

Side by side with the forcible style there is found, as might be expected, a corresponding faulty style, called "the unpleasant."^a It occurs in the subject matter when a speaker mentions publicly things which are disgusting and defile the lips. The man, for instance, who accused Timandra of having lived a wanton life, bespattered the court with a description of her slop-basin, her pennies, her mat, and many similar tokens of her ill-fame.^b

Composition has an unpleasant sound, if it seems disjointed, as (for example) "this and that being thus, death."^b So, too, when the members are in no way linked to one another, but resemble fragmentary pieces. And long, continuous periods which run the speaker out of breath^c cause not only satiety but actual aversion.

Often objects which are themselves pleasant enough lose their attractiveness owing to the words applied to them. Cleitarchus, for instance, when describing the wasp, an insect like a bee, says: "It lays waste the hill-country, and dashes into the

^a *i.e.*, "repulsive," here. Force may be pleasant; it may also be coarse.

^b Scr. Inc.

^c The author, in bringing his essay to a close, repeats an expression which he had used when opening it (§ 1): he protests against those lengthy sentences to which Greek prose was prone. His last sentence of all (*παράκειται . . . ἀμφοτέρα*) is short and quiet. Here, and elsewhere, he shuns the bombast which is apt to beset not only rhetorical historians like Cleitarchus but writers on Style.

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εἰσὶπταται δὲ εἰς τὰς κοίλας δρυῶν·” ὥσπερ περὶ
βοῶς ἀγρίου ἢ τοῦ Ἑρυμανθίου κάπρου λέγων,
ἀλλ’ οὐχὶ περὶ μελίσσης τινός, ὥστε καὶ ἄχαριν
τὸν λόγον ἅμα καὶ ψυχρὸν γενέσθαι. παράκειται
δέ πως ἀλλήλοις ταῦτα ἀμφότερα.¹

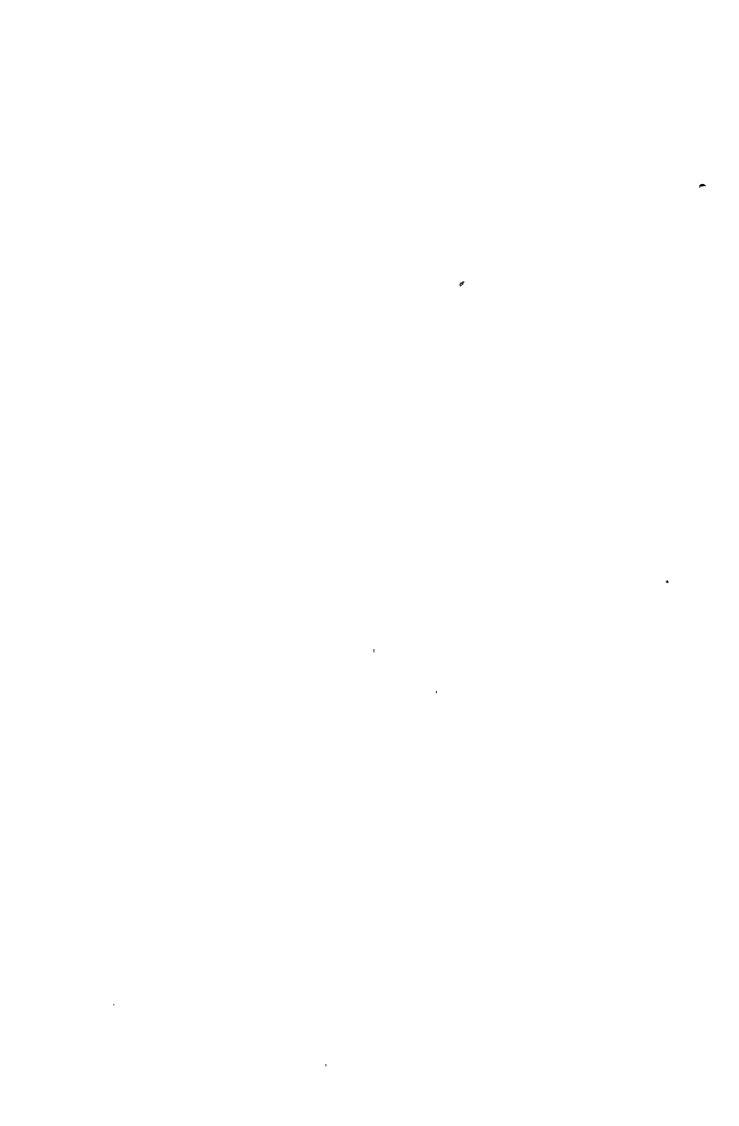
¹ Δημητρίου περὶ ἑρμηνείας subscriptio in P.

² Cicilarch. *Fragm.* Cicilarchus (c. 300 B.C.) was one of

hollow oaks." ^a This might have served for a description of some wild ox, or of the Erymanthian boar, rather than of a species of bee. The result is that the passage is both unpleasant and frigid.^b And in a way these two defects lie close together.

the historians of Alexander the Great. His bombastic style is condemned in the treatise on the *Sublime*, c. iii.

^b *i.e.*, the characteristic defect of the *χαρακτήρ μεγαλοπρεπῆς* is near akin to the characteristic defect of the *χαρακτήρ δεινός*; *cf.* § 114.



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ADDITIONAL NOTE ON DEMETRIUS, § 173

Contributed by D'Arcy W. Thompson.

κληματῖς Αἴγυπτία. The allusion is obscure and the identification of the plant uncertain. *Clematis asyriaca* of Pliny (*N.H.* xxiv. 141), the κληματῖς of Dioscorides (iv. 7), is a low-growing Periwinkle, *V. herbacea*, for which, however, Black Bryony is substituted in the great illustrated Vienna Codex; another *Clematis* (Plin. xxiv. 84, Diosc. iv. 180) is our common Traveller's Joy, the ἀθραγένη of Theophrastus. Not one of these three suggests a tall and swarthy man. We are no better off if we translate (with R. D. Hicks, *Diog. Laer.* vii. 1. 2), "Egyptian vine-branch"; for to begin with, the phrase "Egyptian *Clematis*" is manifestly technical; secondly, there were many sorts of vine in Egypt, not one in particular; and lastly, so far as we know, not one of them was more than commonly dark or tall.



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